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The house servants of the Tui Tonga were the *vaoeiki* and the *tamaioeiki*. The *vaociki* was a woman of the matapule class, appointed by the Tui Tonga to care for his household. She had her house within the Tui Tonga's enclosure. She was the custodian of food and supplies, and general household manager, having charge of the other servants. It was her duty also to personally look after the welfare and comfort of the Tui Tonga, ministering to him when he was ill. The *tamaioeiki* were the men servants of the Tui Tonga who actually did the work in the house in which the Tui Tonga lived. The public was excluded from the house. A person coming to see the Tui Tonga sat outside and told his message to a matapule, who in turn took it to the Tui Tonga.

The salutation to the Tui Tonga was, "Malo e lakoifie ae afiona" (Being well ór in good health, his majesty). *"Hoo afio"* (your majesty) is employed to-day of the Deity. The Tui Tonga might be addressed either in the second person, *hoo*, or the third person, *ae*. "The heavens are void" was the metaphorical announcement of the Tui Tonga's death.

A kind of garland, *lala heilala*, was worn only by the Tui Tonga and the Tamaha. The *heilala* or wax flower, "formerly found growing only upon the lands of the Tui Tonga," were strung like beads on a strand of fau bark, no other blossoms being used, and the strings of blossoms were formed into a rather broad, heavy band.

The Tui Tonga's hair and beard were trimmed by singeing. The envelope (*loutoume*) of the immature coconut was burnt and a living coal therefrom applied to the hair.

When the Tui Tonga drank the milk of a green coconut, at the same time digging out the meat and eating it as he drank, he exclusively employed for that purpose a fresh cut stick from the *toi* tree, the green twigs of which have a sweet mint-like fragrance.

Jioeli Pangia, the man who perhaps would be Tui Tonga today if the office had not been absorbed by the Tui Kanokupolu, gave the following information as to the constitution of the Tui Tonga's immediate following and relatives. The classifiication is purely one based upon rank and the rank in turn based upon relationship. All of the people mentioned were relatives of the Tui Tonga, though some very distantly related.

1. **Fahu. Highest in rank. The elder daughter of the elder sister of the Tui Tonga was the Tamaha. Her brothers and sisters were also fahu to the Tui Tonga.**
2. **Kainga'ofi. The Tui Tonga's immediate family including himself. Of these the elder sister of the Tui Tonga held highest rank. (By immediate family is meant full brothers and sisters.)**
3. **Matapule. Advisers and officers executing the Tui Tonga's business.**
4. **Kainangafonua. Official and household servants of both sexes. These were commoners.**
5. **Tamai o eiki. Cooks and low people.**

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cide to make the *pongipongi*, the chief Momotu is sent at once to notify the other lineage. If decision is made by the Haa Ngata Motua, it is not necessary for the Haa Havea to bring gifts, though they will be present in court when the Haa Ngata Motua appear before the Tui Kanokupolu. The death of any of the king's relatives is an occasion for the *pongipongi*, though not the only one. It may take place several times a year. For the Haa Ngata Motua, Ata sets the time. To make the presentation to the Tui Kanokupolu before three o'clock in the afternoon is an offense for which Ata will be blamed. The Tui Kanokupolu is apt to make some caustic remarks, and all of the Haa Ngata Motua must seek pardon (*hu*) from the Tui Kanokupolu, when each chief puts on a huge *taovala* mat reaching up his back and over his head as a sign of humility. He also dons a necklace of Tahitian chestnut leaves and sits like a matapule before the Tui Kanokupolu. The posture thus assumed is cross-legged, with the hands clasped and the two index fingers resting together and pointing forward. The head must be bowed so that the supplicant does not look at the ruler. Motuapuaka, the Tui Kanokupolu's matapule, then makes intercession for the offenders. The matapules of the offending Haa Ngata Motua sit behind the offending chiefs and cannot make intercession for their masters.

When the *pongipongi* is made at the proper time, Motuapuaka requests the presenting chiefs to show their gifts. The covers of the baskets of food are lifted by the commoners who have carried them in for the chiefs. In addition to the Haa Ngata Motua or Haa Havea chiefs who are making the presentation, all of the chiefs of the Tui Kanokupolu's court are supposed to be present.

Similar presentations of food, also called *pongipongi*, are said to have been made anciently to the Tui Tonga.

A ceremony in which the proper representatives of chiefly families present *kie* mats to a great chief or to the king is called *tookie*. It is held on occasions such as deaths, marriages, or great feasts. The term *tookie* might refer also to the division of such *kie* gifts among the members of the family of the one to whom they were presented. The general making of presents to a chief is called *tukufatongia*.

Although I was not present at any presentation of food to the Tui Kanokupolu, I saw in 1920 processions of people bringing food to the house of Mr. Watkin, President of the Free Church, who was temporarily staying at the house of the Free Church minister in the village of Pangai, Lifuka Island. On October 4, thirty to forty people, mostly women, bearing vegetables and fruits assembled at the house of the mayor of Pangai. When all were assembled, they formed a procession, the women wearing great *taovala* mats as signs of respect and humility, and several pairs of men at the end of the line bearing bunches of coconuts and bananas slung from poles on

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only the matapule and chiefs wore tapa *vala*, the *tua* men wore a *vala* of *losi* leaves, called *sisi losi*, but the *tua* women wore these only when poverty-stricken. The *tua* wore tapa only on dress-occasions, and then it was a worn out piece, descending to them from a previous owner of higher station.

In the presence of superiors or on occasions necessitating an outward show of respect, the *taovala*, an old mat, was worn over the regular *vala*. young members of a chiefly family, both men and women, often wore *longangatu*, ordinary tapa treated with coconut oil to make it smell sweet.

Anciently it was the practice for chiefs to wear the *vala* or skirt-like garment to half-way between ankle and knee, otherwise they were said to be "cooks" or "descendants of cooks," for cooks wore the *vala* to knees or above. It was permissible, however, for a man to wear his *vala* very high to show his tattooing.

The combs of chiefs and commoners were distinctive. The commoner's comb (*helutuaniu*) was made of coconut "needles" (rib of the frond) fastened together with fine twine. The chiefs' comb (*helutoa*) was of hardwood (some of turtle shell) which was cut entirely through with fanciful patterns.

Many of the privileges which chiefs and matapules enjoyed were prohibited to commoners. The fresh-water dug wells were enjoyed as bathing places only by chiefs. Commoners might not play certain games, notably the billiard-like game called *lafo*. If caught playing this game they would be punished, perhaps even with death.

If a chief calls at a commoner's home, the commoner accompanies him on his return to his quarters. There he talks with him. In approaching or passing a chief, or when spoken to by a chief, a commoner would assume a stooped or bowed posture called *tulolo* or *punou*. If passing a chief, he would say *tulou* (please excuse my passing). If on horseback, he would dismount.

All pigeons (*lupe*) caught were taken to chiefs, and eaten only by them. If commoners ate pigeons they were punished by whipping or even death. Pigeon-snaring was perhaps the most popular of chiefly sports. A host of words refer to it. Many of them are used metaphorically of women, successful love-making being likened to successful pigeon-snaring.

The following are notes which were set down from the lips of a commoner (here called X) born in Vavau, and who was 58 years of age. They are of interest as giving his outlook upon social stratification. Doubtless the pride of higher connections exhibited in his remarks is typical of the attitude of many Tongan commoners.

The name which X bears is that assigned at birth and is expressive of courage. It also occurs in Tonga as the title of one of the Tui Tonga's navigators or fishermen. X's maternal grandfather fought at Pea for the Tui Kanokupolu George I, and was

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Then Lamatau came and sat in front of the *toua* and said, "Fakafetai emau mau kava" (Thanks for the kava). [Lamatau is related to Vahai.]

The matapule ordered, "Hiki ae toua" (Shift the people from behind the kava bowl), and the *toua* accordingly shifted.

An old lady, Lizzy, who was related to Ahomee (perhaps a daughter of a former Ahomee), was turned out of the *alofi* because she wore a necklace as well as a shawl. She protested, saying that Ahomee, who is *fae* (literally, mother, but here mother's brother) of the chiefs of the Tui Kanokupolu's court, could sit wherever he liked in the Tui Kanokupolu's kava circle. Ahomee himself could have sat in the *alofi*, but none of his sons or daughters.

I heard of a woman, Pauline Tui Lalotonga of Nomuka Island, taking the seat of her deceased brother, whose name was Fotu. [I am not certain whether this is a title or merely a name.] At a *faikava*, Pauline's bowl would be called out for Fotu, while those of her two sisters would be called by their names.

PRECEDENCE IN THE KAVA CIRCLE

At an ordinary gathering, no attention is paid to position of individuals according to rank, but in the formal kava circle everyone has a definite seat. After the ring is formed, it cannot be broken except by the chief, Ata. At his behest, the chiefs may arise and form the ring again should he consider it too small and the members of it seated too closely.

Ata supervises the kava party of the Tui Kanokupolu. In this role he is called *pule* (governor). Veehala is the *leokava* (chief guard of the kava), and his sons act as police who admonish a person sitting wrongly. Vahai's sons act as ushers. It is Ata's duty, should a chief take the wrong place, to send one of the sons or grandsons of Vahai or Veehala to inform the person of his mistake. "Chief, you are in the wrong place. Your seat is over there." If this is insufficient, Ata himself moves forward a bit, shifting his weight to his hands and remaining seated, for to stand would be an offense to the Tui Kanokupolu, and speaks to the chief. Should Ata's men (the offspring of Vahai and Veehala) who are back of the kava bowl see a person out of place they tell Ata, walking outside the circle in stooping posture; they have no right to themselves correct the mistake. A chief or matapule who does not obey the order to move is liable to be pulled away from the ring, more or less manhandled, and forbidden to be present at that occasion. Motuapuaka, or Lauaki, can order one on his side of the ring to stand up and give his place to another chief.

Should either of the officiating matapules show incompetence, it would be bad form for Ata to scold him in the presence of the Tui Kanokupolu, but he must have him to his residence later and there reprimand him.

The order of serving of kava on the occasion of the appointment (*fakanofo*) of the Tui Kanokupolu in 1918 was as follows (fig. 1, page 96):

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(36, vol. 1, p. 301) refer to a Tongan king, apparently about the twentieth Tui Tonga, who was a cannibal. An unusual form of cannibalism is revealed in the story of the Tui Tonga Takalaua and Kauulufonua I. Two assassins were carved to pieces alive and their raw flesh served as relish for the kava drinking (26, p. 34). Bamboo knives were used as carvers. A story about the deity Hikuleo (op. cit. p. 192) refers also to the carving alive of children for food. See page 312 for the reference to a cannibal god of Samoa who was ultimately slain himself and eaten by the son of a Tui Haa Takalaua.

ENTERTAINMENT

Tongan entertainments have been well described by Cook and subsequent writers. By far the best general account of Tongan dances is given by Bishop Blanc (39, pp. 74-86). Some scraps of additional information are presented here.

At the wedding of the present queen of Tonga the following dances were performed: the *kailau*, an Uvean dance by men, in which small paddles called *kaupaki* are used; *maululu*, a Samoan dance; *meke*, a Fijian dance; *tau fakaniua*, a Niuatoputapu dance; *lakalaka*, a Tongan dance, in which the women were seated, the men standing. Every village put on a *lakalaka*. The songs accompanying some of the dances told about the queen's wedding. The songs of the Vavau people told about a recent famine there.

At an entertainment which I attended at Taunga, April 2, 1921, a poetic reference was made by a poet and his chorus to a visit I had made in the forenoon of the day to the great vault tomb of hapless Talafaiva, wife of the Tui Tonga Uluakimata I (26, p 37). Whether the poet spoke extemporaneously or whether he knew of my intended visit, the reference was cleverly made.

This entertainment, which was a picnic, was given us by the Governor of Vavau, but the refreshments and entertainment were actually furnished by Akauola, the matapule who holds Taunga as a fief from the king. About twenty Taunga girls danced. They were seated in a row on mats outside the sunshelter under which the food was served. The costumes were varied, consisting of leaves and flowers sewed to cloth and tapa, also bright colored cloth garments. Plumes of red and blue material and guinea-hen feathers were worn in the hair of some of the dancers. The exposed portions of the body were oiled.

All were sitting dances with the exception of two which seemed to be endurance contests. They were performed by pairs of girls, a man joining in apparently to urge on the girls. In one of these dances the feet were

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heiteans, they use an expression of thankfulness for whatever they receive, always lifting it over their heads. (66, p. xlix.)

Relatives, close friends of either or opposite sex, greeted each other, after periods of separation, with the nose-pressure. Among commoners this was called *uma*. Among chiefs the same caress was called *fekita*. A commoner never kissed a chief in this manner—excepting a common woman taken by a chief as a wife or concubine. No one so kissed the Tui Tonga but his favorite wives and his immediate relatives. Others kissed his foot or his hand, according to their rank, by touching the nose thereto.

There were three forms of *uma* or *fekita*: the pressing of nose end to nose end; the pressing of the sides of the noses together; the crossing of noses and pressing together of nostrils. These various methods have no specific names. There were formerly but two correct methods of kissing, namely the first and third; no one but a "country fellow of low birth" would employ the second. The first was employed by relatives and friends, and the third was employed by man and wife or by sweethearts.

In passing, friends always had a conventional word of greeting. Acquaintances used this greeting if of generally equal rank. Enemies usually ignored one another. This salutation made constant use of the term *malo* (well done, it is good), implying praise or approval. For example, if A walked along a road and passed B who was pulling weeds by the roadside, A would say: "Malo e hua" (Well done your pulling weeds). B would answer: "Io, malo e fononga" (Yes, well done your walking by).

Or two men pass each other in fishing boats: A says, "Malo e toutai" (Well done your fishing). B responds, "Io, malo e toutai" (Yes, well done your fishing).

Also, A, carrying a burden by means of a *haamo* (shoulder) stick, passes B who is digging yams. A says, "Malo e keli" (Well done your digging). B responds, "Io, malo e haamo" (Yes, well done your carrying a burden).

The special greetings proper to different ranks are given in the list of Tui Tonga and chiefly words.

Delicacy and circumlocution in referring to another's affliction are marked in Tongan conversation. An excellent example is afforded by Thomson's account (54, pp. 279-280) of a leper in Parliament.

The act of registering fear, inferiority, subjection, repentance, or humility is called *hu*, which is done by placing a necklace of Tahitian chestnut (*ifi*) leaves about the neck and sitting with bowed head and hands folded tightly in the lap.

To serve food on a green banana leaf, called *fakaloufurimata*, is a mark of distinction to the one so served. The term *malangafao* refers to the custom at a distribution of food of people rising to fill their baskets with food. Gifts presented at a feast are thrown down.

Men at times sit in the same style as Samoans, one foot on the opposite knee. The more usual style is tailor fashion. (See page 126.)

Babies are carried in a cloth slung over the back and passing under a woman's left arm and over her right shoulder. The baby is usually placed with both feet pointing to the left. They are carried astride the hip, too.

Men wear their shirts tucked inside of the *vala*, or skirt worn about the waist. This cloth is longer than the Samoan *lavalava*, reaching to below the knees and often nearly to the ankles.

Women wear their tunics hanging outside the *vala* around the waist.

Men frequently wear a flower, usually hibiscus, over the ear.

The eyebrows are frequently lifted in assent while listening to the conversation of another.

Diving into water from a height is done feet first, arms out.

Men shave the hair from the legs.

Women shave off the pubic hairs and pull out the axillary hairs.

Men use pieces of coconut husk as toilet wipers, while women use old tapa. The Samoans use stones, a custom regarded contemptuously by the Tongans.

Old men wear the hair shorter than young men. Women, after the menopause (*pao*), also wear the hair quite short.

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eat everything because his god was in him. To Haveakai, and to other Tongan gods, a huge root of kava was an invariable present, as it is to a great chief. Such a sized root was called *konga kava*.

The priest of the god Kafoiaatu was named Maumui and his home was in the tract Manaiange, in Uiha, where he had a house. He possessed whale ivory, which was kept in a fine mat, and black tapa. The fine mat was placed on the black tapa, and then wrapped in a piece of ordinary tapa, and no one was allowed to go near the place where it was kept.

This deity was also the god of the chief Malupo of Uiha, and he and the people prayed to Kafoiaatu. When they went to offer sacrifice they would wear Tahitian chestnut leaves strung around their necks. They would sit outside the god's house and pray from there. They had also plain tapa (*lou-fetaaki*) wound around their heads. No chief ever offered any sacrifice, but the matapule did.

The bird of the god is the fruit dove *kulukulu* (*Ptilopus porphyraceus*) and the spirit of the god entered the *kulukulu*. If this dove flew and roosted in a tree, noise of any kind would be forbidden nearby. When Kafoiaatu entered Maumui, he shivered and cried and changed and became white like a corpse. If anyone was on the point of death and a person's finger was cut off and given as an offering to Kafoiaatu and that offering was accepted, the person recovered.

Another Uiha deity was the god Taufamangumoetoto.

His priest was Kakala. His tract was Finetofusi and he had a house on it. The things he left in this house were a shield (*pa*) and a club. The bird of the god was the *kaleva* (*Eudynamis tahitiensis*) and he often entered into this bird. This god hated dogs. The people prayed and sacrificed to him. If there was any sickness, or a person near death, they would then cut off somebody's finger and take it to Taufamangumoetoto and if the sacrifice were accepted, the person would live. If sacrifice were to be made the people wore a string of *hoi* leaves round their necks and then went and offered sacrifice to the god. It was forbidden that they enter the god's house and they would sit outside. This god belonged to Tuita Toluafetupu and his family and was regarded as very sacred (*toputapu aupito*). It was forbidden for anyone to make any noise near, or to enter, the god's premises.

Another god in Uiha was called Foliaki of Pulotu.

This god belonged to Malupo and his family. His priest was Havea who lived in a house on the island Uiha; but apparently the shrine of the god was on Tatafa Island. He had a basket as the shrine (*fakafaanya*) and container of his sacred objects of whale ivory and shells. He also had a pigeon (*lupe, Globicera pacifica*) which he would let loose. The pigeon would go to Tatafa Island and the people would go to the pigeon. Their gatherings all took place at the Sia Hinefaitehina. If anyone was ill he and his relatives would string the chestnut leaves and wear them around their necks and go to the god and make their sacrifices near his shrine.

This god's food consisted of yams, pork, and other things, and he would drink the young coconuts. He detested the name of Fatafehi and it was never mentioned in Uiha. For the same reason the name Manumataongo Polau Faivaka was never called.

When this god entered Havea, the priest is said to shiver and change, and his face to become red, and his manner utterly different. Kava was not served to Havea in the ordinary kava cup, but in a folded banana leaf. He had scraped coconut for relish (*fono*) and this was folded up in banana leaves. After he had partaken of the kava, he would lift up his relish and eat it all, not leaving a crumb.

All noise, such as whistling and clapping, was forbidden at this god's place.

There were two other Uiha deities whose names and sex the informant did not know. One of these deities had a house on a tract called Pulemoui,

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to his house with their followers, whom they placed around it as watchful guards, ready to dispatch all who might attempt to escape from the place: of these Finow took the command, whilst Toobó Nuha entered, armed with his axe, and burning with desire of revenge. As he passed along, on either hand lay the wives and favourite mistresses of the king, the matchless beauties of Tonga, perfumed with the aroma of sandal wood, and their necks strung with wreaths of the freshest flowers: the sanguinary chief could have wept over their fate, but the freedom of his country was at stake, and the opportunity was not to be lost*. He sought the mat of his destined victim, where he lay buried in the profoundest sleep: he stood over him for a short moment, but willing that he should know from whom he received his death, he struck him with his hand upon the face: Toogoo Ahoo started up,—"'Tis I, Toobó Nuha, that strike," and a tremendous blow felled him, never to rise again. Horror and confusion immediately took place: Toobó

* Such were the sentiments which he afterwards expressed to Mr. Mariner. The sacrifice of these women, however barbarous, was strictly according to the general Tonga custom in such cases; where not only the individual enemy is destroyed, but also all who belong to him, even his women, that his party may be weakened and distressed as much as possible.

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643 should return from Hamoa. He had, indeed,
581 brought two wives with him, natives of that
[177] place, but, finding that his friends at home had not been unmindful of him in this particular, he resolved to marry these young maidens also: and partly to please his own humour, and partly to afford a little amusement to the Hapai people, he resolved, also, that the ceremony should be performed, for the most part, after the manner of the Navigator's islands.

634 On the morning of the day of marriage,[A]
585 which was about a week after the arrival of the
[565] prince, most of the lower class of the people were employed in bringing from different parts of the island, yams, ripe plantains, and bananas; cocoa-nuts, bread fruit, fish, and cakes*. These were piled up on the *malài* in four large heaps, with a baked pig on the top of each.

[292] The people assembled on the spot, dressed up
[301] in new garments, ornamented with wreaths of
[302] flowers, and with red ribbands made of the fine membrane of the leaf of the *lo aców*, much resembling silk: their persons were anointed with sweet-scented oil. The spectators seated themselves in two sections of a circle, one beginning from the right, the other from the left

[262] * These cakes are made of flour prepared from the *Ma-*
[252] *hod root* (see the vocabulary), mixed up with scraped cocoa-nut into a paste, and baked. They are considered a luxury.

A [of Finow's son--Analyst]

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leged against him, yet there was one at no great distance from him for whom so much could not be said. The god having condescended to declare this, left his priest, and the latter arose and went away; the company then broke up. Finow pretended to take no notice of what the priest declared, not wishing the circumstance to be much noticed by others.

The following day an adopted son of Finow brought him secret intelligence that he had heard that several men had been sent off at different times, by Mappa Haano, to the fortress of Felletoa, to concert with the enemy on the subject of revolt, and that this chief had the intention of doing what Lioofau had been unjustly accused of and imprisoned for. The king immediately sent for Mappa Haano, who obeyed the summons, and came drest up in mats, with green leaves round his neck, (marks of humiliation and fear) attended by a priest. When they arrived opposite Finow's house they sat down before it; then the priest rose and advancing nearer to Finow, who was seated just within the eaves of the house, he again sat down before him, and stated that Mappa Haano had requested his intermediation, to express for him the sentiments of self-accusation with which he felt himself oppressed, and his acknowledgment of the justice of his fate, if Fi-

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669 688 782 783 one of the men who were in search of it, he took it up in his arms, smiling with delight at being taken notice of. Its poor mother wanted to follow, but was held back by those about her; on hearing its mother's voice it began to cry, but, when it arrived at the fatal place of its execution, it was pleased and delighted with the band of gnatoo that was put round its neck, and, looking up in the face of the man who was about to destroy it, displayed in its beautiful countenance a smile of ineffable pleasure; such a sight inspired pity in the breast of every one: but veneration and fear of the gods was a sentiment superior to every other, and its destroyer could not help exclaiming, as he put on the fatal bandage, *O iaové chi vale!* (poor little innocent!) Two men then tightened the cord by pulling at each end, and the guiltless and unsuspecting victim was quickly relieved of its painful struggles. The body was then placed [292] upon a sort of hand-barrow, supported upon [301] the shoulders of four men, and carried in a procession of priests, chiefs, and matabooles clothed in mats, with wreaths of green leaves round their necks. In this manner it was conveyed to various houses consecrated to different gods, before each of which it was placed on the ground, all the company sitting behind it, except one priest, who sat beside it, and prayed

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669 them to negotiate, and if they succeeded, it
634 would afford him, he said, at least one great
728 gratification, viz. the opportunity of again re-
793 newing his friendship with his aunt Toe Oo-
moo, and paying her that respect which her superior relationship required.

The day after the last conference, the priests
[301] accordingly dressed themselves in mats, with
[292] wreaths of green leaves round their necks as
[577] tokens of humility, not towards the enemy, but the gods, as fulfilling a commission sacred in its nature. Thus equipped, they set out on their way to Felletoa. In the mean time, Finow gave orders that none of his men, if they met with a party of the enemy, should commit any act of hostility, but should endeavour on all occasions to avoid them by as speedy a retreat as possible, for as the gods had admonished him to endeavour to make a peace, and the priests were actually fulfilling that endeavour, any act of hostility might defeat their purpose.

The priests went four or five different times to hold conferences with the chiefs of Felletoa before they could bring about a reconciliation. For although the old men seemed willing enough to listen to terms of accommodation, influenced perhaps by their prejudice in favour of Finow as their lawful king, yet the young and spirited warriors, who saw clearly enough

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sign the government of the Hapai islands to Toobó Tóa, who was to send him annual tribute.

When the cava was finished the company rose up, and the Vavaoo party returned to Felletoa, to prepare an entertainment for the Hapai people the following day.

Early the next morning all the chiefs, matabooles, and warriors of Neafoo, painted and decorated themselves with streamers, and put on mats, in token of Finow's inferiority as a relation to his aunt Toe Oomoo, chief of the fortress of Felletoa. They took spears in their hands, and, thus equipped, marched out of Neafoo, two and two, with Finow at their head, carrying with them presents for their relations in the opposite garrison. In this order they entered Felletoa, and proceeded to the *malái*, where all the chiefs and matabooles of Toe Oomoo were seated ready to receive them. A quantity of hógs, yams, and fowls, were deposited in the middle of the circle, at the upper end of which a place was left vacant for the king to preside in, for, his aunt not being there, he was the greatest chief present. Had Toe Oomoo been also present, she must have presided, at the head of the circle, and the king, as her inferior relation, must have seated himself opposite to her, on the outside of the cir-

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and sometimes, on the contrary, with a profuse perspiration. Here also they plait flowers which they have gathered at Matawto, (about a mile farther along the beach,) which the women put round their necks or take home to the *mooa*, and present to their lovers or their friends, or to superior chiefs.

The following song is very often sung by them, or, to speak perhaps more correctly, is given in a sort of recitative by either sex; and in the Tonga language has neither rhymes nor regular measure, although some of their songs have both. It is perhaps a curious circumstance that love and war seldom form the subjects of their poetical compositions, but mostly scenery and moral reflections.

SONG.

Whilst we were talking of *Vavdoo toóa Licoo*, the women said to us, let us repair to the back of the island to contemplate the setting sun: there let us listen to the warbling of the birds and the cooing of the wood-pigeon. We will gather flowers from the burying-place at *Matáwto*, and partake of refreshments prepared for us at *Licoo O'në:* we will then bathe in the sea, and rinse ourselves in the *Váoo Aca;* we will anoint our skins in the sun with sweet scented oil, and will plait in wreaths the flowers gathered at *Matáwto*. And now as we stand motionless on the eminence over *Ana Mánoo*, the whistling of the wind among the branches of the lofty *toa* shall fill us with a pleasing melancholy; or our minds shall be seized with astonishment as we behold the roaring surf below, endeavouring but in vain to tear away the firm rocks.

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[227] [226] hopes that he should be able to fulfil a promise he had made to Toobó mo Laképa the Prince's favourite wife (whose situation required a few indulgences) to bring her some of this sort of fish. The spot was just upon the perpendicular declivity of a shelf of rocks. Having come up to take breath with the intention of going down a second time, he saw with terror the dorsal fin of a shark gliding swiftly along the surface of the water directly towards him; he instantly clambered upon the reef and sprung on one side; in a moment after the deadly enemy, coming with impetuosity, rushed upon the shelf (in a foot and a half water) within a yard of him, and had some difficulty to get off again. As soon as he had recovered from his consternation, for at first he scarcely knew where he was, he quickly got off the reef, making very strong resolutions to avoid for the future a personal search after cray-fish in such situations.

[237] About a month after this a canoe came from one of the neighbouring small islands, bringing intelligence that a large dead spermaceti whale [484] had drifted on a reef, off Vavaoo. Immediately all the chiefs ordered their canoes to be launched, that they might witness this unusual sight; and Mr. Mariner went along with them. [301] They found the whale in a very bad state, half

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decayed, and sending forth no very agreeable odour: this however was a circumstance they did not much regard, their object being the teeth, of the substance of which they make a kind of necklace, by cutting it into smaller pieces, each preserving the shape of a whale's tooth, from an inch to four inches long, having a hole in the broadest part, through which they are closely strung, and put round the neck; the largest being in front, and the others decreasing in size on each side, up to the back of the neck; so that, when drawn close, their pointed extremities spread out, and form a very agreeable ornament upon their brown skins, and is much prized by them, on account of its scarcity as well as beauty. This has given rise to the accounts which voyagers have given that they wear teeth round their necks, whereas they are only forms of teeth cut out of the tooth of the whale; and it is astonishing with what neatness they do this, making as little waste as would be possible to do with much better instruments than what they possess; which is nothing, in general, but a common shaped European chisel, or a piece of a saw, or in defect of these, a flattened nail rendered sharp: before they procured iron from European ships, they made use of a sharp stone. This kind of ivory they also use to inlay their

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tabooles to the house on the *malái* at Neafoo, having, besides their usual dress, small mats round the middle, significant of its being a solemn occasion, and out of respect, too, for Toobo Malohi (although he came as an humble suppliant), for he was a very great chief, superior even to Toobo Toa, as being his elder brother. Toobo Malohi being informed that the king was already seated in the large house on the *malái*, ready to receive him, he and his followers, being all dressed in large mats, expressive of their very great respect, with leaves of the *ifi* tree round their necks as a mark of submission, went forth, with due sentiments, thus habited, and accompanied by a priest, to a house dedicated to Tali-y Toobó, and sat down before it. The priest then addressed the divine spirit that was supposed to reside there, to the following purpose: "Here thou seest the "men who have come from Tonga to implore "thy pardon for their crimes; they have been "rebels against those chiefs who hold power "from divine authority, but, being sorry for "what they have done, they hope that thou "wilt be pleased to extend thy protection to-"wards them for the future." The priest then rose up, and laid a piece of cava root under the eaves of the house: after which he proceeded towards Finow, with the suppliants all follow-

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fashion, but partly according to that, partly agreeably to the custom of Hamoa, and partly according to a fancy of his own. After the body was washed and anointed with oil, it was wrapped up in fourteen or fifteen yards of fine East India embroidered muslin, which had formerly belonged to one of the officers of the Port au Prince. It was next laid in a large cedar chest, which had been made on board the same ship, for the use of Mr. Brown, out of some cedar planks taken in a prize. Over the body were strewed wreaths of flowers, made for the purpose by her female attendants. Orders were now issued by Finow, that nobody should wear mats, (although it was customary on such solemn occasions,) but should dress themselves in new tapas (this is the Hamoa custom); and instead of *ifi* leaves round their necks, he ordered that they should wear wreaths of flowers, (this was an idea of his own,) as if dressed for some occasion of rejoicing. The chest was placed on two large bales of *gnatoo*, in the middle of the house, and the body laid thus in state for the space of twenty days; during which time Mooónga Toobó, Finow's principal wife, and all her female attendants, remained constantly with the body. In the course of the first night the mourners broke out in a kind of recitative, like that on occasion

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of which the *fytoca* consists, may be strewed in like manner, it being considered a great embellishment to a grave to have it thus covered, and is thought to appear very well from a distance, where the clean sand may be seen on the outside of the *fytoca*; besides which, it is the custom, and nobody can explain the reason why,—which is the case with several of their customs. This being done, the temporary house is taken to pieces, and thrown behind the *fytoca* in the hole, out of which the earth was originally dug to raise the mount on which the *fytoca* stands *: in this hole also are thrown all the baskets in which the sand was brought, as well as the remaining quantity of earth not used in filling up the grave. The ground within the *fytoca* is now covered with mats, similar to what are commonly used in the houses, and which are made of the leaves of the cocoa-nut tree. During the whole of this time the company was seated on the green before the *fytoca*, still clothed in mats, and their necks strung with the leaves of the *ifi* tree: after this they arose and went to their respective habitations, where they shaved their heads, and burnt their cheeks with a small lighted roll of

* Or rather the house upon the *fytoca*, for the latter is a term given merely to the mount and the grave within it; they have several *fytocas* which have no houses on them.

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tápa *, by applying it once upon each cheek bone; after which, the place was rubbed with the astringent berry of the *matchi*, which occasions it to bleed, and with the blood they smeared about the wound, in a circular form, to nearly two inches in diameter, giving themselves a very unseemly appearance †. They repeat this friction with the berry every day, making the wound bleed afresh: and the men, in the mean time, neglect to shave, and to oil themselves during the day; they do, however, at night, for the comfort which this operation affords. After having, in the first place, burnt their cheeks and shaved their heads, they built for themselves small temporary huts, for their own accommodation during the time of mourning, which lasts twenty days. The women, who have become *tabooed* by touching the dead body, remain constantly in the *fytoca*, except when they want food, for which they retire to one or other of these temporary houses, to be fed as mentioned in the note, p. 141, but they sleep in

* *Tápa* differs from *gnatoo* merely by its not being stamped or imprinted with any pattern.

† Those whose love for the deceased is very great, or who wish it to be thought so, instead of burning their cheeks in the way mentioned, rub off the cuticle by beating and rubbing their cheeks with platt wound round their hands, made of the husk of the cocoa-nut; and this is a most painful operation.

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668 the better to convince them of this, he feigned
754 to imagine that the bits of buried gnatoo, &c.
634 must have been hidden there by some dogs in
661 their play: by expressing himself in this way, he was in hopes of emboldening the conspirators to proceed with less caution in their plan, under the idea that he was off his guard. All this precaution, however, and studied policy, were unnecessary, as no signs of conspiracy became evident, and, perhaps, no conspiracy existed.
712 In the mean time, the building and fortifying the garrison with extra ditches went on with dispatch, and, in a short time, was completed to the perfect satisfaction of Finow.

486 ... Shortly after the fortress was finished, a canoe
628 arrived from the Hapai islands with Tonga-
634 mana, a chief of the line of Tooitonga, who
651 came from Toobó Toa, with a request to know
643 how the *inachi** was to be sent to Tooitonga, seeing that Finow had declared that no communication whatever was to be kept up with Ha-
[292] pai. As all on board were habited in mats,
[301] with leaves of the ifi tree round their necks, as a token of submission, and that they came upon
486 a religious duty, they were permitted to land.
628 After having presented cava to several conse-
634 crated houses, they came before Finow, and

765 * The annual tribute of the first fruits of each island, to
276 Tooitonga.

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small canoes to the outer islands of Hafooloo How*, to watch the arrival of Toobo Toa, and to return with immediate notice of this event to Vavaoo, which they did as soon as they saw three canoes which hove in sight. The notice being given to Finow, he sent back several of his own canoes to meet those of Toobó Toa, with orders that the Hapai canoes should not be allowed to advance farther than the neighbouring islands, but that they should bring Toobó Toa and his party along with them up the creek to Felletoa, in the Vavaoo canoes. This was accordingly done, and Toobo Toa, and about sixty of his warriors, were landed near the fortress. They were all dressed in mats; their heads were shaven, and the leaves of the *ifi* tree were round their necks, according to the custom at burials. They were followed by several boys bearing a few spears, arrows, and clubs. They proceeded immediately to the grave of the late How, and after having sat before it a little time, with their heads bowed down, Toobo Toa arose, and taking a sharp club from one of the boys, inflicted several very severe wounds on his own head, calling out to the deceased to witness this proof of his love and fidelity, and declaring aloud that his

* The name given to Vavaoo and all its surrounding little islands.

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pulse, which goads the mind on in the pursuit of knowledge, at whatever risk, and with whatsoever suffering. But we must leave this subject for the present, to take a farther view of the transactions on board.

The captain had a quantity of pearl oyster-shells, which are considered by the natives a very beautiful ornament, and very scarce among them, as those which they have are not capable of being so finely polished: these attracted Finow's fancy, which the captain observing, made him a present of several; but, however, he did not direct his attention to mere matters of ornament: he reflected that he had very few gunflints on shore; and he ventured, in a very modest manner, to ask the captain for a supply of an article that would be so useful to him* in defending his newly established kingdom of Vavaoo against the encroachments of the Hapai people; and the captain liberally complied with his request.

Mr. Mariner had on shore, in a concealed place, the journal of the Port au Prince, which he was now desirous of securing. The reader may here be reminded, that in the early part of Mr. Mariner's residence at these islands, the late king ordered him to give up his books and

* Finow knew the use of a musket exceedingly well, and was a very good shot.

3: Mariner F-5 (1806-1810) 1818
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"The concert having continued about a
"quarter of an hour, twenty women entered
"the circle. Most of them had upon their
"heads garlands of the crimson flowers of the
"China rose, or others; and many of them had
"ornamented their persons with leaves of trees,
"cut with a deal of nicety about the edges.
"They made a circle round the chorus, turning
"their faces toward it, and began by singing a
"soft air, to which responses were made by the
"chorus in the same tone, and these were re-
"peated alternately. All this while the wo-
"men accompanied their song with several
"very graceful motions of their hands towards
"their faces, and in other directions, at the
"same time making constantly a step forward,
"and then back again with one foot, while the
"other was fixed. They then turned their
"faces to the assembly, sung some time, and
"retreated slowly in a body to that part of the
"circle which was opposite the hut where the
"principal spectators sat. After this, one of
"them advanced from each side, meeting and
"passing each other in the front, and continu-
"ing their progress round till they came to the
"rest: on which two advanced from each side,
"two of whom passed each other and returned
"as the former; but the other two remained,
"and to these came one from each side by

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Carved figures of whale tooth ivory (which was highly valued in Tonga, as in other parts of Polynesia) were characteristic only of the Ha'apai group in Tonga. This ivory figure (actual size 5¼ inches) was probably worn by a chief as a single neck pendant or as part of an assemblage of figures on a necklace, for there is a suspension hole at the back of its neck. (Photo: Courtesy of The Museum of Primitive Art, New York)

Neongo na'e mahu'inga 'i Polinisia kotoa e ngaahi 'imisi na'e tongi mei he nifo'i tofua'a, ko Ha'apai pe 'i Tonga na'e fai ai e fa'ahinga ngaue ni. Ko e 'imisi ko ia 'oku ha 'i he ta ni ('inisi 'e 5¼) mahalo na'e 'ai 'aki ha kahoa 'o ha 'eiki 'i ono'aho.

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A nastily-fashioned weapon, blackened skin, necklace of sharks' teeth, and a turban, symbolic of defiance and self-confidence in the face of the enemy, comprise this Tongan's war costume (1827).

'Oku ha lolei heni ai e fa'shinga taunga 'o ha tangata tau 'i ono'aho. 'Oku ai e tui ko e ma'u mei he kau Fisi 'a e valivali 'uli'uli e kili. Ko e kahoa na'e ngaohi ia mei he nifo'i 'anga.

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To partake of the "harvest of the sea," early Tongan fishermen used lures and hooks (such as these) made from turtle shell, whale ivory, and mother-of-pearl shell. These old fishhooks belonged many years ago to Siosiua "Niukapu" Palefau from Tu'anikivale, Vava'u, and are preserved today as artifacts by his great-great-granddaughter, Tu'ifua 'Utoikamanu.

Na'e ngaue'aki 'e he kau toutai'a ono'aho ha ngaahi mata'u na'e fa'u mei he 'uno 'o e fonu, hui'i tofua'a pe nga'esi fingota. Ko e ongo mata'u ko eni na'e ngaue'aki fuoloa ia 'e Niukapu (Siosiua Palefau) mei Tu'anikivale, Vava'u, pea 'oku kei tauhi ia he 'aho ni 'e hono mokopuna tolu ko Tu'ifua 'Utoikamanu.

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

on that. The rhythmic hollow drumming of the bamboos, and the movements of the slowly-advancing winding line, were peculiarly effective. Labillardière (*27*) mentions a kind of orchestra of thirteen musicians with bamboos which they struck on the ground.

Sipa is a dance in which the movements are like those of the *lakalaka*, but the accompanying music is like a chanty (*tauaalo*). (See p. 121.)

A dance which enjoys a great vogue is the Fijian *meke*, or club dance. This is accompanied by the drum alone. A small party, including the drummer, or drummers, sits down at a distance from the dancers, who are all men, each carrying a club over his shoulder. The drumming commences, slowly and softly at first, but quickening in time and increasing in volume. There are shouts from the club-bearers and presently a single figure comes skirmishing forward. His steps keep time to the beats of the drum, as he comes on, bending this way and that, performing various evolutions with his club. He seems to be a sort of scout, or, more probably, a representative of the inciting and challenging to single combat which preceded battle. (I have seen the suggestion made, but I forget by whom, that the reason of the challenging gestures and insults which brought on one or more single combats before the battle became general, in primitive warfare may have had a religious motive, so that the enemy might be guilty of the *hybris* of striking the first blow.) The single warrior advances toward the party where the drummer is seated, but presently retreats again to the main party, which advances, sometimes with both hands on the handles of clubs, which are resting on shoulders, keeping time to the drum with hands and elbows, sometimes performing more intricate movements with club and body and limbs. As the warriors draw closer and closer the beats of the drum and the movements of the dancers quicken, though the rate of their advance is not appreciably accelerated. Heads and faces, bodies, arms and legs, are all expressive of the spirit of the war dance. The tension and excitement of performers and spectators rise higher and higher. It seems as though the dancers will break and rush upon the party with whom the drummer sits, and upon the spectators. Suddenly there is a shout and a dramatic stop. The inciting drumming ceases, and the dancers move quietly away. The *meke* is ended.

The realism of this dance is increased by smears of black on the performers' faces, plumes stuck in the hair, and rattles of dried beans about ankles and wrists—adjuncts used in all dances.

Another very popular dance is the *mauluulu*, said to be introduced from Samoa. This is a women's sitting dance, though sometimes a line of men standing behind keep time with various movements. The music may be provided by drum, voices, or both. The performers themselves usually sing. The women sit cross-legged, and keep time with slight movements

6: Collocott M-5 (no date) 1928 OU9 Tonga OU9

11. By *ma* (we) Tukulua indicates himself and one other, possibly a sweetheart. It is possible that in this regretful farewell to the happy activities of living men and women, he is thinking more particularly, though not exclusively, of the charms of women's company. *Tuula* (perch for birds) would seem more likely to be applied to women than to men; women are frequently called *lupe* (pigeon). For a possible reference underlying *tata anga lei* (place of carving ivory), see *lei mangamanga* (p. 130).

12. By "games" (*tolo*) is meant the sport of dart-throwing, but possibly there is a covert allusion to love.

13. The form of the phrase *tuma 'ae fuifui puleoto* (man, lad) of cluster of *puleoto* recalls the Hebrew "son of oil." The *puleoto* is a shell used for the necklaces of chiefs and is a valued ornament of chiefly virgins. To wear this shell is a mark of virginity, for if a girl who is not a virgin wears one suspended from her neck the shell will not lie properly upon her bosom, but will turn over.

14. The *motelolo* is a tree.

15. There are two musical directions in my manuscript copy. The word *fasi* apparently marks a part where those who sing the air come in, or perhaps sing alone, and the word *lautoka* is perhaps a direction to the base or seconds. The refrains that recur throughout the piece were probably sung by the full chorus.

Page 79. On the death of the Tui Tonga

1. Langiehetupua is the name of Tui Tonga's burial vault.

2. The number of pigeons flying about in all the islands (*otu fonua*) was an omen of the King's death.

3. In the original Tongan text *mata 'o peka* is written as three words and would thus mean face (front) of *peka* (flying-fox), but the probability is that it should be taken here as a geographical name. It is possible that the phrase may mean the faces, appearance of the people of Peka (21). Veituna also appears to be a geographical name. Where these places are, or why they are mentioned, is not known.

4. Malamaisaua (indistinctly written, and possibly Malamaisana, but Malamaisaua suits the rhyme and is in all likelihood correct) is probably a place name, perhaps the name of the late Tui Tonga's compound; but it may be one of the names of the King himself.

5. *'Otua* means god, spirit. This direct ascription of deity to the king descended from the Lords of Heaven may perhaps be made easier by the fact that he is dead and has returned (or is about to return?) to the land of immortals, but it seems preferable to regard it as a statement of what the Tui Tonga, the Sacred King, actually was in his status as a king, both king of mortals and a god, probably pre-eminently the god so far as men were concerned.

6. Screen (*talau*). A screen (*kolo*) is sometimes put around the bodies of chiefs during the burial ceremony in the cemetery and, for the very great chiefs, also in the house in which the body lay before being taken to the cemetery. Inside this screen only the *haa tufunga* (compare Maori *tohunga* and cognates in other dialects), members of the family group to whom belonged funerary arrangements, were allowed to enter.

7. Alaivahamamao, probably a *matapule* of the dead king.

8. "Midrib of the coconut leaflet" signifies the dead king. He is so called because flowers and leaves are strung on the midrib, and the name signifies him who was the center of festival for which garlands and necklaces were prepared; him to whom most of all were brought objects of pleasure and delight.

9. Manono and Fualu are names of localities in Tonga. It is possible that Manono is indicated. The statement has been made in Tonga that there is tradition that the pigeon came from Samoa to Tonga. Perhaps the most likely interpretation is that the pigeon of Manono and Fualu is the dead King, though it is possible that this is the beginning of an address to the women of Manono and Fualu, calling on them to mourn. The loss of the next five lines makes it impossible to decide.

10. At the end of the mutilated line is *-walu*, translated "eight," but of course there is nothing to show that the syllables are not, for example, the end of a name.

11. The use of the word *afio* (reign) does not mean that the king will be king of Pulotu, for Hikuleo is ruler there; but the word *afio* is used of the Tui Tonga and has a wide range of application. It is the word used of the king's being, presence, in any place. The lines mean little more than that he will be in Pulotu, Pulotutuumau (Pulotu stand fast). If Watkin (38) is correct in thinking that the Tongans divided

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dilatoriness in cutting down the tree had provided a mode of ingress to the disturber of domestic peace; "It was your *foui* that did it." 539 [461]

The application is exactly parallel to the English phrase that it is So-and-so's own fault. The full expression as given above is not always used, but one frequently says, "It is his own *foui*," that is, "It is his own fault."

27. Hange ha kainikavea: Like a parasite. 539

Kainikavea means a tree which has taken root in the living trunk or branches of another tree finally growing so large as to envelop and conceal its host. The banyan has this habit. Proverbially the phrase is used of a supplanter, one who usurps the rights and privileges of another. 824 571 829

28. Hange ha lou milemila: Like a strip of *milemila*. 539

The *milemila* is a strip of the outer cuticle of the leaves of plants such as the coconut and fan-palm. These strips turn white when dried and bunches of them are used as head ornaments by warriors and dancers. The expression is used of things that are thin and light, and of thin people. 245 824 301 [826]

29. Hange ha lou vahivahi: Like a *vahivahi* leaf. 539

The *vahivahi* is a little plant found in considerable quantity on the island of Eua, whose leaves are in constant motion even when the breeze is scarcely perceptible. Used of one who is very obedient, is never still but always running about doing the bidding of others. 824 554 829

30. Hange ha mahelei to: Like a strip of sugar cane. 539

Applied to a thin person, a narrow piece of cloth, and generally to meagre, scanty objects, the comparison being to a thin, sharp-edged, pointed piece of the outer bark of the sugar cane. 824 826

31. Hange ha niu afangia: Like a nut-tree blown by a hurricane. 539 824 522

Used especially of a man who sways with laughter, like a nut-tree swayed by the wind.

32. Hange ha niu auulu: Like a nut tree with the leaves cut off. 539

This is Tongan banter of a tall person. A coconut tree with the leaves cut off is certainly a very lanky looking object. A touch of poignancy is given to the expression by the fact that the trees so treated are never good bearing varieties, but an unfruitful kind that nobody cares much about. 824 826

33. Hange ha tahil toa: Like heart of iron-wood (*Casuarina equisetifolia*). 539 824 157

Hard, firm, as we say, "heart of oak."

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8: Collocott & Havea M, I-5 (no date) 1922
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539 776 825 of the creatures of which the gods "made boats," as Tongan idiom has it, that is, in which they appeared. The proverb is applied to one who makes use of some other person or thing in order to effect his purpose.

571 **382. To fuji aki vahaa ufi:**

539 782 244 Baker renders this phrase, "A part of the heathen ceremony at the *Inaji*" (An English and Tongan and Tongan and English Vocabulary, p. 209). We have been able to find out nothing about this. Written as above it seems to have the perfectly simple sense of planting plantains between yams. It has been suggested that the correct meaning may be: to use the space between the yams as a measure to calculate the distance apart to plant the plantains. This also is quite in accordance with the literal meaning of the words. We may divide differently, and write, *To fuji aki vahaa ufi*, which would seem to mean, "running in between yams." We have not discovered either what part of the *Inaji* was so named, nor what proverbial application the phrase had.

THE PERSON

CLOTHING AND ADORNMENT

539 302 157 554 565 **383. Fie namu pako:** - Wishing to smell of *pako*.

The *pako* is a sweet smelling plant used for scenting oil, especially the oil of chiefs. The expression is capable of two kinds of application: desiring to do well that one's life and actions may have a fragrant odor, and the less generous meaning of conceit, trying to be like the chiefs.

539 735 291 **384. Fuji mo omo:** Pulling and slipping.

Used as noun or adjective equivalent to poverty, poor. Said to indicate literally one who is so poor that he cannot afford enough cloth for a proper sized *vala* (kilt), but has to put up with something so small that when he pulls it one way to cover a part of his body another part is left bare. Whether this be so or not it has come to mean those who have difficulty in "making ends meet."

539 291 301 **385. Laukau falelava:** Finery of various sorts.

Laukau, personal adornment, is used with the rather depreciatory nuance with which in English we speak of overdone, or over-vivid finery. *Laukau falelava* is not unlike such a colloquialism as, "Having 'em all on."

539 421 513 **386. Mafana a penu kehe:** Warmth of another's bed-clothes.

One man may have made himself very snug in another's covering, but can have no real ground of complaint when the rightful owner comes along and takes what belongs to him, leaving the snug man cold. So generally one may enjoy the advantage of using another man's property but he has no kick coming when the owner takes it to use for himself.

12: Vason M-3 (1797-1801) 1810
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often divert themselves, viz. shooting rats, I became, after a time, almost as dextrous as the natives. To provide for this sport, they take out the kernel of the cocoa-nut, which being burned and chewed, the servants are sent to strew it in places near the road, in fences, and in hollow trees. Meanwhile the chiefs, with bows and arrows, take their station near, and making a squeaking noise exactly like the rats, these animals soon come out to feed upon the nuts, when the chiefs, ranged in order each for his turn, shoot at them for a wager; he that kills the most, in the same number of shots, wins the game.

They are a very active people, yet they often spend whole days, when they have no particular employment, in luxurious indolence. These days they generally close in dancing and singing; of which they are peculiarly fond.

The chief will send round the district, and collect together thirty, forty, or fifty young people of both sexes, to dance with his attendants by the light of tomais, or torches, formed, as we before showed, from the unctuous bark of the cocoa-tree.

These dances are very beautiful. Young women of the most graceful figure and comely features assemble on these occasions, their dark ringlets bespangled with aromatic flowers of a peculiar whiteness, their necks and shoulders encircled with wreaths of variegated flowers, tastefully strung to-

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gether like beads, their graceful limbs covered only with a thin drapery, and in some cases, only shaded with an entwined garland of gee-leaves.

Their dances are very much diversified, and performed with admirable grace and uniformity, by companies of eighty or a hundred, who all move together with the greatest exactness. I never saw soldiers go through their evolutions with more prompt regularity than these companies time the diversified motions that compose their dances.

They seem in their element, when dancing: such is the ease, pleasure, grace and activity which they exhibit, in every intricate part of this favourite amusement.

Their musick is not so pleasing. The principal instrument is a kind of drum, formed out of a log of wood, hollowed through with a long small aperture, and laid lengthways upon two pieces of wood. This is beaten whilst eight or ten bambooes, of different lengths, with pieces of wood fastened and bound to the end of them, are struck against the barrel, and produce a sound according to the length of the stick. Of these drums they have two or three; which, with the bambooes and the singing, make a little rough concert. Their songs are beautiful and melodious; partaking more of a lively than a plantive air, but rather monotonous. These dances are often performed in particular spots where there are large trees. To these places the young

14: Thomson G-3 (1886-1891) 1894
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and were repulsed with heavy loss. Thus one fact was learned—the strangers could not be openly assailed with safety; and the fame of Schouten's prowess, recorded in a rough poem, may have served to protect his great countryman Tasman.

On January 27, 1643, Abel Tasman anchored off Hihifo

Schouten and Lemaire buying provisions in Futuna, 1616, *showing ancient mode of wearing the hair. Vide* Appendix II. A
(Reduced from a rare Dutch plate in the possession of Dr Corney.)

in Tongatabu. The natives crowded on board his ships to barter provisions for iron, but beyond pilfering when unobserved, they did not annoy their visitors. A chief, probably the Tui Tonga, Tabuoji, entertained them very hospitably, and invited them on shore. They found that the country was cultivated like a garden. It was divided by neat reed fences into plantations, within which stood

A /See pp. 402-403 for explanation of picture--
^ Analyst/

14: Thomson G-3 (1886-1891) 1894
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175 knives, beads, and nails. We sent four of our men to be hos-
177 tages on shore, and kept some of the people in the ship. These
[481] people were very active, swam and dived with great skill, like
[343] those we met with at the other islands. There were round huts along the beach, thatched, about 25 feet in circumference, and 12 feet in height, with a doorway. . . .

[276] [The Journal contains the earliest published description of the drinking of kava, which coincides with the present cere-
[131] mony. Peace was established, visits of ceremony paid, and cordial relations maintained. These islands lie in 14° 56′, and were named Hoorense Eylanden = Hoorn Island or Futuna.]

SUMMARY AS TO THE PLATES REPRODUCED IN THE TEXT.

[501] Plate on p. 312 shows the meeting with a native canoe at sea, off the islands they called Cocos (Niua-tobutabu), which lay just out of sight to their S.W.

[501] Plate on p. 310 shows the islands in question, which they
[131] sighted the morning after meeting with the canoe, but failed to reach until the following day—*i.e.*, Cocos and Verraders Islands: lat. 16° 10′. Here the ship's company had a collision with the natives. The chief's name was *Latou*.

175 Plate on p. 311. This is a plate which represents several sub-
177 jects described in the text all in one picture. The two chiefs
291 are shown twice over, and the large figures on the left are in-
301 troduced to illustrate the descriptions of various forms of head-
302 dress. The trumpeters from the ship are blowing and the
342 drummer beating, the four or five standing figures on the outside
344 of the shed, to the left of the two chiefs sitting under it, are
622 making kava, and the chiefs themselves conversing, all at once.
276 The round or conical huts to the right are introduced merely as
609 types of dwellings.
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14: Thomson G-3 (1886-1891) 1894
OU9 Tonga OU9

Explanation of Plate on p. 311.

A. Meeting of the two chiefs, welcoming one another with remarkable ceremony.

B. The same two chiefs sitting in state together on two mats under a thatched shed.

C. Our trumpeters and drummer playing before the chiefs, from which they derived great satisfaction (or took as a great compliment).

D. Commoners chewing a green root called by them kava. When it is chewed up water is added to it, and thus a drink is made from it, which is greatly esteemed by them.

E. Shows the fashion of the houses. They are round and pointed, and covered with thatch.

F. Shows the costume of a chief, and coiffure.

G G. Shows the plaits of hair worn by chiefs.

H. Shows an instance of frizzed hair.

I. Another, whose hair stands up stiff like the bristles of a pig, more than a quarter of an ell long.

K. Shows how the women wear their hair cut short.

L. Are cocoa-nut palms.

15: Thomson G-3 (1886-1900) 1902
OU9 Tonga OU9

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A TONGAN GIRL.

To face page 178

[facing p. 178]

16: Collocott M-5 (no date) 1921 OU9 Tonga OU9

From my conversations with the Tongans I am not quite sure where the votaries and the priests sat during consultation of a god, but think that the people would sit round at a respectable distance on the green sward in front of the temple, and the priests would sit either just within or without the doorway. Descriptions seem to point to some such arrangement as this, and it is rendered almost certain by its thorough agreement with universal custom in the paying of a ceremonial visit to an important chief. It is hardly necessary to add that all references to the gods were couched in the most deferential language, terms being employed which were applied to the Tui Tonga and the Tamaha alone amongst mortals, though used now of the constitutional king. Such words are naturally used to-day of the Deity in Christian worship.

Another common mark of deference in approaching a superior is the wearing of a mat about the waist, girt on with a cinnet-rope belt. This addition to the dress, called a *taovala*, is universally worn at the *fono*, or assemblies where the people are gathered together to hear the will of their chiefs, or of the government, or when approaching a great chief, especially to ask a favour. It is also worn at funerals. Undoubtedly it was worn by the people approaching one of the ancient gods. A mark of still deeper humility is a wreath of the leaves of the *ifi* (*Inocarpus edulis*, Tahitian chestnut) round the neck. This badge of deference was used, for example, by supplicants suing for their lives. To sit with the head bowed, and these leaves round the neck, was the strongest possible expression of humility and entreaty. Whether it were a common adjunct or not of worship I do not know, but it would seem highly probable that it was employed at all events on occasions of great stress. Mariner describes it as being worn on a certain occasion in entering a temple, but in this instance the wearers were pleading for their lives to a great chief.

Naturally the gods varied in power and influence. Some were resorted to by the whole nation; others were the gods of powerful chiefs and their tribes and clans, whilst others enjoyed a more limited prestige, their devotees being the little group of allied households which forms the usual social unit. There was nothing to prevent a man's setting up a tutelary deity of his own if he were so disposed. The number of the gods, moreover, was liable to constant augumentation by the deification of the illustrious or well-beloved dead. A notable instance is Fakailoatonga, a chief related to Finau, of Vavau. In his life-time Fakailoatonga was a famous warrior, and subdued, or at least over-ran, a large part of Tongatabu, "but he was a leper." For long he was ignorant of the nature of his malady, and his friends sedulously refrained from reference to it. But one day a companion told him the ghastly truth, and Fakailoatonga, in his disgust, buried himself alive. After his death he was elevated to the goddage. In the

18: Collocott M-5 (no date) 1923 OU9 Tonga OU9

Both bride and bridegroom are prepared for each other by bathing and anointing with sweet-scented oil, and are clad in fine mats and cloth. On both sides pigs are killed and cooked, and all the usual preparations made for feasting. The lavishness of the feast, and the amount of cloth and mats collected, are indications of the wealth and station of the families. When all is ready the bridegroom, accompanied by a man or woman who is called his "mother" *fae*, and who must be a member of his mother's, or his mother's mother's brother's family, goes to the bride's home, and finds her adorned and waiting for him. She too is attended by a "mother" of her mother's, or mother's mother's brother's family. A procession is formed. Bride and bridegroom lead, closely followed by the "mothers" bearing baskets in which are bottles of oil, wherewith they continually anoint the couple lest the oil dry on them. Then come the bride's female relatives, bearing the mats and cloth which her folk have prepared for the wedding; and last are her male kin with the food, including a special basket called the *veifua*, distinctive of weddings and funerals, and which is the principal food offering of the ceremony. When the party reaches the house the "mothers" seat themselves on the dais of mats under the shelter of greenery, and bride and bridegroom sit on their respective "mothers'" laps. The house is filled with women connected with the bride, no men are there, their place is with the food, which is their especial care. Presently a woman is called from the house. She approaches the bride, assists her to rise, and leads her by the hand into the house, where the women divest her of her clothes. The practice nowadays, whatever older custom may have been, is for the girl to wear inner garments which are not disturbed, but she is stripped of native cloth and mats and her wedding dress of European material. This clothing has been provided by the bride's family, and will subsequently fall to the share of the bridegroom's people. She is then arrayed in clothing, inferior in quality and quantity to that taken from her, but still good, provided by the bridegroom, and led forth again to her "mother's" lap; but presently another woman is called from the house to come and lead her in. Again she is undressed, and clothed afresh in raiment given by the husband. The clothing taken from her on this second occasion is for the bride's people. Then she is taken out to her seat on her "mother's" lap. If the bridegroom is wealthy the bride may be dressed in several fresh changes, all the dresses given by the groom being gifts to the bride's family. Usually two changes suffice. Then the *kava* is beaten up, the bowl being placed at a convenient distance off in front of the dais. When the *kava* is ready for drinking, but before it has been served, the husband and his "mother" rise and go into the house, where the women undress him, putting aside his clothing for the bride's family. He is dressed again in clothes, of

18: Collocott M-5 (no date) 1923 OU9 Tonga OU9

good quality and including fine mats, of his own provision, and a girdle of sweet-smelling leaves and flowers is put around his neck. He goes out and stands midway between the *kava* bowl and the mat dais, and a woman who is *fahu** on the bride's side calls the name of some important personage of the bride's father's family to go and take the bridegroom's dress. The bridegroom may either be alone, or accompanied by his "mother." The one named at once steps forth and takes immediate possession. The bridegroom then returns to the house, and when he has been garbed anew, comes once more into the space between the *kava* bowl and dais, and the *fahu* calls someone of the bride's mother's family to be the recipient of the second dress. Possession is at once taken as before. This may be repeated twice more, the third set of clothes going to the bride's father's, and the fourth to the bride's mother's family, but as a rule the first and second presentations are sufficient. The bridegroom finally comes forth from the house garbed in raiment which the *fahu* subsequently claims for herself, but which is meanwhile worn by the groom. This dress is called the dress for serving *kava*. The *kava* is now served, the bridegroom taking the cups round, whilst the bride sits under the canopy, and has presented to her the third, the chief, cup. She is the chief on this occasion. The food distributed with the *kava* is the largest pig in the baskets brought by the bridegroom's family, and the back, the chiefly portion, is laid before the bride. As in other *kava* ceremonial the food is not eaten by those to whom it is presented, but is borne off by certain people who are *fahu* to the several recipients.

After the *kava* has been drunk the food is distributed, that provided by the bride's people amongst the groom's family, and that given by the man amongst the bride's folk. Similarly the mats and cloth are exchanged between the families. The bridegroom has nominally the disposal of that given by the bride's relatives, and the bride of the presentations of her husband's folk, but very little of it will fall to their share. The distribution will probably not be made on the day of the wedding feast, but at some convenient time a little later. Meanwhile the mats and cloth given by the man's party are taken home by the bride's parents, and kept till she can go and attend to their disposal. Amongst regular wedding gifts are candlenuts and towels of native cloth, which are presented to both bride and bridegroom several days before the ceremony, to serve them in their preparatory ablutions. Candlenuts are ground in the mouth, and used as a detergent. There is no obligation to use these gifts

* The *fahu* is extremely important in Tongan society. It is a relative who has wide rights and authority over a man, namely his sister, or his father's sister, or their children.

22: West M-3 (1846-1855) 1865 OU9 Tonga OU9

parent plant. The custard apple, (*Anona squamosa*,) is somewhat rare, and so also is the Tamarind tree, of which there is a very fine specimen in the Mission garden at Nukualofa.

The *fekika* or Malayan apple, (*Eugenia Malaccensis*,) of which there are two species, red and white, is much thought of. The *vi*, however, is more esteemed by European settlers, as being the best substitute for the English or American apple. In the Friendly Islands it does not attain the large size described by Dr. Seemann as characteristic of this fruit in Fiji.* We have never seen it larger than an ordinary English apple. The *Tava*, a kind of plum, (*Pometia pinnata*,) is said to have been brought to Tonga from the Fijis, and if so, it likewise has degenerated by the change; for, while in Fiji it attains the size of a pomegranate, it never exceeds that of a large pippin in Tonga. The fruit is slimy, and very insipid to European taste. The *Ifi*, (*Inocarpus edulis*,) produces a large species of chestnut, which is seldom eaten by the people, except in times of scarcity. The leaves of this tree, when strung together into the form of a necklace, are worn by captives taken in war, or by any offenders, when brought into the presence of their lordly superiors, to *hu*, or make submission and obeisance.

Several of the best varieties of sugar cane, (*Saccharum officinarum*,) are cultivated, under the generic name of *To*. The soil and climate are highly favourable to the luxuriant growth of this valuable tropical product. But the natives have not, as yet, been taught the method of manufacturing sugar, and therefore they have had little

* "Viti: an Account of a Government Mission to the Viti or Fiji Islands," p. 316.

22: West M-3 (1846-1855) 1865 OU9 Tonga OU9

ing merrily, and shouts of triumph rent the air, to the great dismay of the enemy in Bea, who had received intelligence of the fall of Houma. The loyal troops were drawn up in two long lines, extending from the spot where the king and his chief men were seated, to the road by which the Houman chiefs were expected to approach.

At mid-day, Vaca and Fohe, accompanied by several younger chiefs, approached the king. They were clothed in old mats and tattered garments, with the usual garlands of *ifi* leaves round their necks, expressive of deep humiliation, and of expected punishment. They walked slowly along between the lines of armed men, in charge of a guard; but, when within a short distance of the king, they seemed overpowered by their fears, and placed themselves in the most submissive attitude, with hands clasped before them, and heads bent down toward the ground. Notwithstanding the promise of safety which they had received, they appeared to expect that the signal for death might be given at any moment. In the midst, however, of profound silence, the king's herald proclaimed that it was his pleasure that the prisoners should put off the *ifi* leaves from their necks, that being the signal that they had obtained mercy. *Kava* was then prepared, and the rebel chiefs were commanded to assume their accustomed place of rank in the circle of chiefs. This was an additional and most unexpected evidence of the king's clemency. That their lives should have been spared was a great boon; but that their rank should be continued was more than they could have expected, or could have felt that they deserved.

After the ceremony was over, the king ordered

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Pau, the 36th "Tu'i Tonga" (1777), whom the Cook journals describe as a "sedate, sensible man," wearing an elaborate feather headdress called *pala tavake.* Feathers were traditionally considered to be very valuable in Tonga and throughout Polynesia, especially red feathers, as red was a sacred color worn or used only by those of chiefly rank. And in the stratified Tongan society, rank was often indicated by certain body ornaments such as this one.

Ko e ta fakatata eni (1777) 'o Pau, 'a e Tu'i Tonga hono 36. 'Oku 'i hono langi 'a e teuteu fakatu'i ko e pala tavake. Na'e mahu'inga 'i Polinisia kotoa 'a e fulufulu'i manu puna, kae tautautefito ki he fulufulu lanu kulokula, koe'uhi ko e lanu ia na'e ngaue'aki pe 'e hou'eiki mo ha'a tu'i.

[p.28-A]

39: Gerstle & Raitt C,Q-4,5 (1952-1972)
1974 OU9 Tonga OU9

643 644 784 taboos were connected with his position. Because no one was allowed to touch his food or body, he was often carried about on a litter, and ceremonies of obeisance were performed towards him (e.g. *moimoi,* wherein the subject knelt down and placed the soles of the chief's feet on the subject's head, figuratively showing in humility and respect that he was beneath the monarch). Some of the things which were peculiar to the *Tu'i Tonga* included the fact that he was neither tattooed nor circumcised as others were, he was referred to or spoken to with a special vocabulary, he ate the meat of green coconuts with a distinctive implement (a freshly cut stick from the *toi* tree), he wore a unique type of flower garland called the *lala heilala,* and his hair was trimmed by being singed with a hot coal.[8]

643 [304] [195] [412] [301] [302]

[644] To prevent contamination of the royal line with

[p. 28-B]

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Dancing is one of the oldest, most well-loved arts in Tonga. Above: A young lady in typical dance costume at 'Oholei Beach does the popular *tau'olunga* dance, obeying the cardinal rule of Tongan dancers—to smile. At right: Pretty dancers in gay attire rest before starting the *ma'ulu'ulu*, which is a combination sit-down dance and action song. Beginning at a very young age, Tongan children learn the skillful dances—girls, the graceful arm and hand movements, and boys, the rhythmic, more vigorous counterpart.

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Ko e me'a **manakoa** 'i Tonga 'a e faiva. Ta 'i 'olunga: Ko e tau'olunga eni 'a ha ki'i finemui 'i he mātaifahi ko 'Oholei. Ta 'i to'omata'u: Ko e kau finemui eni 'oku nau teuteu ke fai 'enau ma'ulu'ulu.

39: Gerstle & Raitt C,Q-4,5 (1952-1972) 1974 OU9 Tonga OU9

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54: Cook G,T-5 (1777) 1967 OU9 Tonga OU9

WEDNESDAY 21*st*. The next morning I took a walk into the island, which I found to be finely laid out into Plantations that were extreemly well Cultivated and planted with such roots and fruits as are common to the island, and I made some addition by sowing the seeds of Indian Corn, Millons Pumpkins &c[a]. All the Plantations were finced round and publick roads lay between them. When I went on board to dinner I found a large sailing Canoe fast to the Ships stern; in this Canoe was *Latouliboula* who, we understood, was King of Tongatabu when I visited the island last Voyage.[1] He sat in the Canoe with all that gravity by which he was distinguished at that time, nor could I by any means prevail upon [him] to come into the Ship. The people called him *Arekee* which signifies King,[2] a title I had never heard one of them give Feenough which made me suspect he was not the King. Latouliboula remained under the stern till the evening when he retired to one of the isles. Feenough was on board at the same time but neither took any notice of the other.

THURSDAY 22*nd*. Nothing material happened the next day, excepting some of the Indians stealing a Tarpauling and some other things from of the deck, they were soon missed and the thieves pursued, but a little too late, I applied to Feenough to have the things returned, he refered me to Earoupa and he put me of from time to time and at last nothing was done.[3] In the morning of the 23[rd] as we were going to 23[rd]

evening with a dance, by some of their dancing Women, who are early trained to it, for the entertainment of the great.—The principal Women who have at all times an Air of consequence & dignity in whatever they do, never perform among them; the dancers were upon this occasion particularly well dress'd after their manner, which consists of a large piece of their cloth of a brown colour, first doubled, & then with great exactness folded on the upper part into about thirty plaits, & tied with a kind of ribband made of the leaves of the plantin tree, dyed of different colours, round their waist, their hair is adorned w[th] a variety of flowers, & the upper part of the body rub'd over with a perfumed Oil: from the stiffness of the cloth, its being plaited, & the manner it is put on, they look like persons just springing out of a cask; in these dances the Women have a variety of figures, all which they perform well, but with great labour to themselves: the custom of going with the upper part of their bodies naked is thought no way indecent, as the frequent view of the persons so expos'd rather checks than incites every loose appetite, to us the appearance of those women who had bore many children was rather disgusting; but our ideas of disgust were soon changed into that of admiration when We beheld the most beautiful forms that imagination can conceive in the younger part of the Sex.'—Williamson.

[1] Latunipulu, the male *Tamaha*, the man of 'sullen and stupid gravity' whom Cook met in October 1773 at Tongatapu.—II, pp. 256–8:—'a chief whose odd and wild manners attracted our attention', says King. He would not trust himself in the ship, but 'he was very eager for our curiosities, & if trust'd into his hands woud not return them, his attendants however settled the prices.'—King, 22 May.

[2] '*Eiki*, a chief, a lord; or head of a family. The Maori *ariki* (a first-born in a family of note) may have been in Cook's mind. Other journals render the word as 'agee' or 'egee'.

[3] Both sides suffered. 'Punish'd Chris[r] Kervin with 12 lashes for losing his ramrod (which I believe the Indians stole) during the Time he was Centinel, purposely to prevent their committing any thefts.' Next day Thomas Stretcher got 6 'for suffering the Indians to steal his Boathook'.—Clerke, 21, 22 May. Next day again 'Punished one of the Indian chiefs with 15 Lashes for Theft. Had we made an Example of every one of these people that deserved it, Punishments wou[d] have been Endless, for their Skill in Pilfering is almost past

54: Cook G,T-5 (1777) 1967 OU9 Tonga OU9

The 17th was the day fixed upon for Mariwaggy to give a grand *Haiva* or entertainment to which we were all invited. The dancing and Singing began about 11 o'clock and continued till three or four, there were two sets of above a hundred men and youths in each, of the first rank in the island. On each side of the Area where this was performed was a pile or heap of Sticks and yams, decorated with different sorts of small fish, these were Marriwaggies present to Captain Clerke and me. The yams were brought in in the Morning, two at a time, one at each end of a stick or pole about six feet long, these with the yams were piled up so as to appear to the most advantage and made about three fourths of the whole so that it was ha[r]d to say whether the wood for fuel or the yams to eat were of the most Value to us. As to the fish it might serve to please the sight but was very offensive to the Smell, as some of it had been kept two or three days for this occasion. Tues. 17 541 648 533 535 648 431 [482]

The Evening was ushered in with singing and dancing the Circular dance in which both men and women performed. Feenough on this occasion appeared compleatly dressed in English Cloth, with not less than ten or a dozen strings of beads about his neck and was a principal actor in this entertainment: even Mariwaggy himself at one time beat on the drum. These drums were such as I have before mentioned that is hollowed logs of Wood and Bamboos of different lengths. The Musicians to the dance are in front and round them are seated in a long oval form a number of men who keep singing and claping their hands during the whole of the performance, the same is done in the circular dances, with this difference that they sit in a circle and round them the dancers form a nother, but this is done so insencibly that it is some time before it is compleat and very often not till the end of the dance. These dances vary perhaps much more than we were able to discover, however there appeared a sort of sameness throughout the whole, and so would, I apprehend the most of our Country dances to people as unacquainted with them as we were with theirs. The drawings which Mr Webber has made of these performances will give a very good idea of the order in which they range themselves but neither pen nor pencil can discribe the numerous actions and motions they observe, which as I have before observed are easy and gracefull and many of them extreemly so. The whole of this entertainment was conducted with far better order than could be expected in so large assembly, for at this time there were not less than ten or twelve thousand people in our neighbourhood, that is within the Compass of a quarter of a mile. Amongst such a Multitude there must be a number of ill disposed 648 533 535 [634] [292] 30F [643] [534] 535 [533] 541 571 [685]

54: Cook G,T-5 (1777) 1967 OU9 Tonga OU9

the dress of both men and Women is the same, and consists of one piece about two yards wide and two and a half long, or so long as to go once and a half round the waist, to which it is confind by a girdle or cord; it is double before and hangs down like a petticoat as low as the middle of the leg. The upper part of the garment above the girdle is plaited into several large folds, so that there is cloth sufficient when unfolded to come over the head but this is very seldom done. This as to form is the general dress, but large pieces of Cloth and fine Matting are only wore by the superior people, the inferior sort put up with small pieces and very often wear nothing but a petticoat made of the leaves of plants, or the Maro,[1] which is a narrow piece of cloth or matting like a Sash, this they bring between the legs and wrap round the waist; but this last is chiefly confined to the men. In their great *Haiwas*, or Dances they dress in various dresses which are made for the purpose but the method is allways the same; the richest dresses are those covered more or less with red feathers. When, or on what occation the Chiefs wear those large red feather bonnets I could never learn,[2] both men and women sometimes shade their faces from the Sun with little bonnits, made either of matting or other materials. They also wear Neclaces some of which are composed of many little neat trinkets made of bone, mother of pearl and tortise shell.[3]

Houses The Houses of these people are of various sizes and like those of Otahiete consists chiefly of a thatched roof supported by pillars and rafters desposed in a very judicious manner and the workman ship in many extremely neat, the floor is raised with earth smoothed and covered with strong thick Matting and kept very clean; they seldom eat in them, unless it rains. The most of them are inclosed on the weather Side and some more than two thirds round, with strong Mats or the branches of the Cocoanut tree plated or woven one into a nother; these they fix up edgeways and reach from the eaves to the ground and answers the purpose of a wall. A thick strong Mat about 2½ or 3 feet broad, bent into the form of a simicircle and set up upon its edge with the ends against the wall, like unto the the fender of a fire hearth, incloses a place for the Master and Mistress of the family to sleep in, the lady indeed spends most of her time in it,[4] the rest of

[1] Tongan *malo*.

[2] This head-dress, the *fau* or *faefae*, was worn during times of festival or high ceremony, or at the outset of a war expedition.

[3] '. . . both Sexes wear Necklaces made of Shells, bones, & berries, & sweet smelling flowers, & have two holes (generally in one ear only,) thro which they thrust a round piece of Tortoise Shell about 3 Inches long or reed or bone. The Women have rings on their fingers make of Tortoise Shell.'—King.

[4] Cf. King: 'The roads about this place [the neighbourhood of the Observatory] are

55: Anderson D,T-5 (1777) 1967 OU9 Tonga OU9

dances, the prelude to which was a band of music or chorus of 18 men, who sat down in the centre of the place where the dances were to be performd. Four or five of these had pieces of large Bamboo from three to five or six feet long, with the close end of which the[y] kept constantly beating the ground, though slowly, and they produc'd sounds of different sorts according to their length, but all of the grave or base cast, to counteract which a person kept striking a piece of the same substance split and laid along the ground quickly with two sticks, and by that means furnish'd a tone as acute as the first was grave. The rest as well as those that beat with the Bamboos sung a slow and soft air, which so temper'd the harsher music that a bye stander who had been accustom'd to hear the most perfect and various modulation of sounds could nevertheless not avoid confessing the vast power and pleasing effect of this simple harmony, which appear'd not to be produc'd from the variety but the sorts of tones made use of.

After continuing for about a quarter of an hour twenty women enter'd the circle most of whom had garlands of the crimson flowers of the China rose[1] or others about their head, and many had cut some other leaves they had about them as ornaments with a great deal of nicety about the edges. They made a circle round the chorus turning their faces towards it, and began by singing a soft air to which responses were made by the chorus in the same tone, which were repeated alternately, during which time the woman accompanied their song with several very gracefull motions of the hands towards the face and in other directions, at the same time making constantly a step forward and then back again with one foot while the other was fix'd. They then turnd their faces to the assembly, sung some time, and retreated slowly in a body to one part of the circle which was opposite to where some of the principle people sat as spectators in a small hut. One then advanc'd from each side, met and pass'd each other at the front walking round till they came to the rest, on which two advanc'd from each side two of whom pass'd each other and return'd as the former, but the other two remaind & to these came one from each side by intervals till they had again made a circle about the chorus.

Their manner of dancing was now chang'd for a quicker sort in which they made a kind of half turn by leaping and clapp'd their hands, repeating some words in conjunction with the chorus, but towards the end as the quickness of the music increas'd they perform'd a sort of motion which with us would be rather reckon'd

[1] Hibiscus.

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repeating sentences very softly but with little action, which is commonly one of the most applauded parts. At the same time the mere acting part independent of that is well worth our notice, both with respect to the extensive plan on which it is executed and the various motions, as well as the exact unity with which they are perform'd; though I did not observe that these were always regulated by the drums, which sometimes beat very quickly while these were slow, but the sentences they repeated or mode of their song constantly accorded with the motions. It has still one greater merit, which is that in most nations which we say are unciviliz'd these things are often instituted with an intention to raise and nourish many of the most mischievous passions, such as rage, an obstinate contempt of death, desire of revenge and others tending to the disquietude and destruction of mankind, wheras this to appearance inculcates the very reverse in every respect. Each motion is made in the gentlest manner, and without those violent efforts which argue an exertion of rage; every word that is spoke, though not understood, might from the manner of its delivery be suppos'd to convey a gentle love tale instead of inspiring rancorous sentiments or brutal ferocity; and every face instead of a sullen frown or distortions which raise terror wears an aspect so placid and benevolent that it is impossible to associate the idea of barbarity along with it.

At night we were entertain'd with the Bo'mai,[1] or night dances, on a space before Feenous temporary habitation. They lasted for about three hours, in which time we had about twelve different ones perform'd much after the same manner as those at Hapaee, but in two that were perform'd by women a number of men came and form'd a circle within theirs, and in another consisting of twenty four men there were a number of motions with the hands that we had not seen before which were highly applauded. The music was also once chang'd tonight and Feenou appeard at the head of fifty men who had danc'd at Ha'paee, in one well dress'd with linnen, a large piece of gauze and some pictures hung round his neck. But it was evident after the diversion was ended what inconvenience we had put these good people to, or rather themselves, for being drawn together on this uninhabited spot numbers of them were oblig'd to lye down and sleep under the bushes, by the side of a tree or canoe; and many either lay down in the open air, which they are not fond of, or walk'd about all the night.

WEDNESDAY 18th. The wind ESE. Moderate breezes with fine

[1] *po mo'e*, 'night of dancing'.

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Ko'ooma,[1] small black spots there and about the body call'd [304]
,[2] and in different parts longitudinal prominent scars
nam'd Taffa,[3] none of which are ornamental but marks that show they [765]
have mourn'd for their dead relations;[4] the two first of which are effected by fire, the other by incision, and seems to be done exactly in the same manner as those of the natives at Van Diemens land who probably do it on the same occasion.

Their common dress is a piece of cloth fasten'd about the middle [291]
either by pushing the ends as they reach over within each other with
a belt of the same cloth, or with a strong roundish plaited girdle [824]
tapering at each end made from the Cocoa nut coir. It reaches to the ankle but sometimes scarcely so far, and they often leave as much above the fastening as will draw up & wrap round the body and shoulders when they find it necessary. The most usual next to that is [824]
mats of various sorts fasten'd in the same manner, and over both are
often tied a sort of sash made from the leaves of the Jeejee; but the [285]
people of consequence are distinguish'd from the others by wearing their cloth plaited; and to make it a full dress, which is done on particular occasions as in their dances, Natche &c, they put over it a bit of matt only finish'd in the middle, with the long ends staind red. There is no distinction between the dress of the women and men and [301]
their ornaments are also the same. The most common of these are [291]
necklaces, made of the fruit of the Pandanus and various sweet smelling flowers which go under the general name of Ka'kulla,[5] others [301]
made with small shells, the wing and leg bones of birds, sharks teeth & [291]
other things all of which hang loose upon the breast. In the same [824]
manner they often wear a mother of pearl shell neatly polishd, a ring of the same substance carv'd on the upper part of the arm, rings of tortoise shell on the fingers, and a number of these join'd together as bracelets on the wrists. The lobes of the ears (though most fre- [304]
quently only one) are perforated with two holes in which they wear [302]

[1] This is rather difficult: *ko uma* does not occur as a single word. *Uma* is shoulder; Anderson's informant probably gave him this word instead of that for a particular fashion of tattooing. 'Concentric circles on the arms and shoulders' was called 'Eetaee', says Labillardière, II, p. 405.

[2] 'Lafo', says Labillardière, ibid., 'Tattooing in the form of freakles on the face and part of the body'. Neither of these expressions for tattooing comes into any other word-list or dictionary I have seen.

[3] *tafa*, to cut in pieces, or generally to cut or lance.

[4] *some of which . . . relations*: Anderson seems to be quite wrong here. Signs of mourning might vary from singeing off the hair close to the scalp to quite savage self-infliction of wounds with clubs, stones, spears or knives; but tattooing does seem to have been purely ornamental. The 'longitudinal prominent scars', on the other hand, may have been those of mourning wounds.

[5] *kakala*, sweet-smelling flowers of any kind, or the trees and plants bearing them.

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cylindrical bits of ivory[1] about three inches long, introduc'd at one hole and brought out at the other, or bits of reed of the same size fill'd with a yellow pigment which seems to be a fine powder of turmeric, with which the women sometimes rub themselves all over in the same manner that our ladys use their dry rouge upon the cheeks. Nothing seems to give them greater pleasure than personal cleanliness, to procure which they frequently bathe in the ponds which seem to serve no other purpose. They prefer these to the sea, though most of them stink intolerably, because the water is a little fresher and they are so sensible that salt water hurts their skin that when necessity obliges them to bathe in the sea they have commonly some Cocoa nut shells of fresher water pourd over them to wash it off. They are immoderately fond of Cocoa nut oil for the same reason, a great quantity of which they not only pour upon their head and shoulders but rub the body from head to foot briskly with a smaller quantity, and (unless to those who have seen this practice) it is not easy to conceive the different appearance and advantage they seem to receive from undergoing these different trimmings. This oil however is an article not to be procur'd by every one, and the inferior sort of people doubtless appear less smooth for want of that and more frequent shifting of their cloth, as it is no uncommon thing to see them wash the last though its texture would at first make us think that could not be done.

Their domestic life is of that middle kind which I believe the most sensible part of mankind always desire, which is to say it is neither so laborious as to be disagreeable nor so vacant as to suffer them to degenerate into indolence. Nature has done so much for their country that the first can hardly occur and their disposition seems to be a pretty good bar to the last. This happy combination of circumstances is such that their necessary labour seems to yield in its turn to their recreations, in such a manner that the last are never interrupted by the thoughts of being oblig'd to recur to the first till satiety makes them wish for such a transition. The employment of the women is of the easy kind and for the most part such as may be done in the house. The manufacturing their cloth as already describ'd is wholly consign'd to their care, and next to that fabricating their matts seems to be of the greatest consequence. Of these they have seven or eight different sorts for the purposes of wearing or sleeping on and many are merely ornamental. The last are chiefly made from the tough membranous part of the stock of the plantane tree, those they wear from the Pandanus, cultivated for that purpose and never

[1] Whale tooth.

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the Hogs or breadfruit, & tho' it was a contraband Trade it was prosecuted with the greatest Activity & Spirit in defiance of the severe Penalties with which it was loaded, & in Contempt of that Danger which attended the Prosecution of this fraudulent & lucrative Traffick. This Article was no other than red Feathers. It must be remembered that at Otaheite red Feathers are prized above anything whatsoever, they being the most valuable offering they make to their Gods & very scarce at that Island as they have no birds with red Plumage, this Circumstance was found out by our Circumnavigators last Voyage, who happening to bring a few red feathers with them from the Marqeses found what great Value the Otaheiteans set upon them, preferring them to every thing they had got. This being universally known in the two Ships it is no wonder that every one endeavoured to supply himself with a good Stock at these Islands where they are so plentiful, tho' these people get them from another Island. The Indians in a short time perceving our eagerness after them raised the Price of them, so that at last they became so dear that it was hardly worth our while to purchase them, as the Hatchets & Shirts we gave them would fetch as much at Otaheite as the small Quantity of Feathers they gave us for them. However every one provided himself with a good Stock before we left these Islands & they turned out to very good Account at Otaheite. The Inhabitants make Caps of them & various Ornaments for their Dresses, those they sold us were pasted on Cloth, & had a very beautiful appearance.

Some of us used to go every day shooting wild Ducks, a great number of which were met with on a large Lagoon & some Ponds in the interior Part of the Island, the Indians would generally attend us & look out for them & when they were shot run into the Pond & fetch them out. Along the large lagoon which occupies a great part of the middle of ye Island are most delightful walks shaded from the Sun by the branches that meet together over head; the Country throughout is exceedingly well cultivated & has the appearance of a beautiful Garden; nothing can be more agreeable than the Inclosures in which their Houses stand, round which the bread fruit & Plantain Trees grow & extend their friendly Shade over the Natives, while they sit beneath them partaking of a delicious & wholesome Meal supplyed by those trees that spread their umbrageous Leaves to defend them from the Rays of too near a Sun. Such enchanting Prospects does this little Isle afford that it may be said to realize the poetical Descriptions of the Elysian Fields in ancient Writers, it is certainly as beautiful a Spot as Immagination can paint; there are small Hills here & there to vary the prospect, tho' they rise to no

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which they were thrown when the Sky Rockets were let off; the immense Height they flew to struck them no less forcibly than seeing fire burn in water, but when the Baloons went off with a horrid Explosion close to their Ears it was hard to say whether their Terror or Surprize was greater. Some of them cryed out 'Matte matte' (ie) that they should be killed & begged that we would put a Stop to every thing, but presently something less terrible drew their Attention; their applause and admiration were expressed by a continual Roar during the whole Exhibition. Some of our attention was drawn off the Fire works to observe the various Passions with which the poor Indians were agitated, they certainly could not have expressed greater Wonder if angels had descended among them in a Storm of Thunder & Lightening, for to them one seem'd as miraculous as the other possibly could. In short every thing appeared to them like Enchantment, what they saw before their Faces they could hardly believe to be real but as something delusive raised by the Power of Magic. Upon the whole they were played off with good Effect & admirably calculated to raise Terror & Surprize among them who never saw such things before.

When the fireworks were over another Entertainment was prepared for us by the Indians which consisted of Dances by the Men & Women. A large Ring was formed by the Natives, those in the inner circle sitting all round it; at proper distances sat five or six Men holding Lights in their Hands, which were bundles of dry Sticks burning at one end & these required constant trimming. A Band of Music consisting of four or five Performers was placed at one part, one beat very briskly with two sticks upon small Reeds of Bamboo Cane, the others had large Canes about 2 yards long open at one end & the other they beat slowly against the Ground, accompanying it with their Voices in which they were joined by many others in the ring; this accompanyment consisted of a Monotone made by repeating the double o three times, as thus o̅o̅-o̅o̅-o̅o̅, the last tone being drawn out longer than the preceding. This, the only vocal music, was repeated the whole time in concert with the Instruments, if they may be called such, & all together formed a plaintive Melody which was not disagreeable. The music was no sooner begun than there advanced into the Ring with a measured Step a Female elegantly dressed with a Chaplet of Flowers on her Head. She was soon followed by near a dozen more dressed in the same manner who all joined together and formed the Dance. It consisted in moving in couples briskly round the ring, springing up & clapping their Hands all together, throwing them by their sides, clapping one hand to the

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283 Their Cordage is another considerable article which they make of the rind of the Cocoa nut. Some of this they have of a thickness of a
[226 4 or 5 inch rope, which is used in the rigging of their Canoes; fishing
286] & other small Lines they make exceeding neat and strong from the Fibres of a Plant[1] & of these Lines they make excellent fishing Nets.

285 These people excell in making baskets, of which they have 3 or four different Sorts & sizes all made of the rind of the Cocoa nut; one kind is made very strong which is that in most common use, another which is more for Shew are made exceedingly neat & beautiful with white beads & sometimes red feathers worked in them, these we esteemed as some of the greatest Curiosities among them; a third sort are constructed in an odd manner & have a very antique Appearance which made us compare them to Cathedrals[2]—they have other Sorts
391 still but those above mentioned are the principal. Their other
412 Manufactures consist of their weapons of war which have been already mentioned, their fishing Tackle of various Sorts, much like
301 those of Otaheite, their working Tools which consists of an Adz made of blue Stone, a Shark's Tooth fastened to the end of a Stick for
306 a graving Tool, and Files and their Jewellery, such as Necklaces of
237 various Sorts, some made of small shells of various colours & prettily disposed, others of the Legs of fowls, which however odd they may Sound, these people contrive to make into ornaments for their women's Necks and are no bad ones.

501 Their Canoes are of two Sorts, double & single and of a very curious construction & well finished & must cost them much Labour, they consist of several pieces of plank very ingeniously adapted to each other & sewed together on the inside of the Canoe; the single ones are in general large enough to hold six people, have an outrigger to them & are covered over with a deck at the Head and Stern under
[531] which they stow the different articles they carry in them. On these decks they fasten 10 or a dozen white Shells as ornaments & at the stern there is a Support for a fishing rod which they generally carry along with them. The double or sailing Canoes are built large & strong with a Stage, on which a Hut is built. Some of them are capable of carrying 80 or 100 Men & can keep the Sea a long time
[285 in these Latitudes. Their Sails are made of strong Matting & have
531] generally the Image of a Cock upon them.

Their musical Instruments consist of a Flute, a small instrument
534 called by the Natives Meemeeah,[3] and Drums. The Flute is made
[824

[1] Tou, *Pipturus argenteus*; or Fau, *Hibiscus tiliaceus*.
[2] It is hard to guess what Samwell means by this—perhaps the top edge of some baskets, like an immense saw-tooth.
[3] *mimiha*, Pan-pipe.

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nearly like that of Otaheite & they blow into it through the Nose, but make very indifferent Music of it. The Mimia is made like the Pipe of Pan with nine fistulæ tyed together of different Lengths, they draw them along the Mouth & blow into them, but I never found that they made any thing like music out of them. The Drums are made of large cylindrical Pieces of wood like a Garden roller & excavated, which must cost them much trouble to do with their Tools; a Slit just wide enough to get the Hand in is made from one end to the other & there is no hole at either end, they beat them with 2 Sticks. Other musical Instrum[ts] if such they may be called have been already mentioned in the account of the Dances at Happai.

Their carving they execute very neat, this art is chiefly employed by them in ornamenting their Clubs, which they carve all over with the shape of Men, Birds, Dogs & Fish &c. in different parts, and fill up the whole with strait & spiral Lines in various directions & they sometimes inlay them with bone, as they likewise do their Stools that they use for pillows tho' they never carve them, they also carve the handles of fly flaps in the same Manner that they do their Clubs, & they have small sticks carved two of which they put between their fingers & clap together in the same manner that Children in England do with Stones. They have small Images of Men & Birds made of Bone which they sometime[s] wear about their necks as ornaments. They polish their different Manufactures of wood with a file which is made of a piece of wood covered with the Skin of the Shark.

The general appearance of the Island is very beautiful it being entirely covered from one end to the other with Cocoa nut, Breadfruit & other fruit trees, it is low, there being not a single Hill or any considerable rising Ground upon it; it is long & narrow being about . . . . . in Length & broad. On advancing into the interior part of the Country nothing can be more pleasing than the appearance of their Houses and Plantations & of the Cocoa nut, breadfruit and Plantain Trees loaded with fruit & the large fields of Yams which are to be met with all over the Island, over which you travel along delightful Lanes between the Wicker Partition of the different inclosures, & here & there is a burying place and a large building much larger than the dwelling Houses, which seems appropriated as a public Hall for the use of a district to meet in to transact public Business or to perform their Dances, or as they were situated near the burying places they perhaps perform some Ceremonies in them at their Funerals. There were generally two or three Seats hewn in the Pillars that supported the Building which seemed to be for the reception of the Priests or Chiefs; in these Houses they

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our Cloth & matting very strong & neatly made, some of these are 291
brown others quite white & they are always fringed. They have also
various kinds of Matts with fringes & tossels worked on them which 292
they wear upon extraordinary Occasions, they also wear over all 301
round the middle a dress made of Leaves more for ornament than
use, & they wear one like it but less about their necks, which they
also ornament with Necklaces made of Shells, but these soon gave
way to our blue beads of which they were extravagantly fond both
men & women. The common Dress of the Chiefs & which seemed to 565
distinguish them from the common people was a large piece of Cloth
round their waist & plaited at the upper part, which is done by the 291
women with the same Care & nicety as Shirts are plaited in England
tho' the folds are not near so fine. This was no unbecoming Dress, [302]
they oil their Hair & Shoulders with Cocoa nut oil after bathing, &
thus dress'd and decorated an Amsterdam Chief cuts no despicable
appearance. They wear their Hair long, flowing over their Shoulders, 302
but they are obliged to cut it off on particular Occasions such as the
Death of the Chiefs or of their relations, and for the same Reason 763
both men & women & even Children cut off their little fingers: many 304
of them have both cut off, there are but very few that have not lost
one, they cut it off just underneath the first joint, tye up the Stump 752
with grass & leaves[1] & it soon heals, they cut them off with stone
Chizels & then bury them in the ground. Their Arms & Cheek bones 304
are also marked in memory of the dead. Their walk is strait & 764
majestic & their manners free & open. In their Dispositions they are
friendly hospitable & humane, very tender to & careful of old People 181
and the Sick, & civil & obliging to each other, treat their women well. [516]
I was much pleased with the following instance of their gratitude
which I happened to be a witness to. A large Sailing Canoe having 431
got her rigging entangled with the Resolution's driver boom was in
danger of carrying away her Mast, & the Indians had made several
Efforts but in vain to disengage it, which a young Gentleman who
had the Watch upon deck observing ordered one of the Men to
assist them, who thinking it no part of his duty growled about it &
was very unwilling to go, on which the gentleman jumped on the
boom himself & got the Canoe clear; the Indians then insisted upon
his accepting a large bunch of Cocoa nuts as a present for the Service
he had done them, but this he would not accept tho' he was much
pleased with the Offer.

[1] There can have been no uniformity of treatment. Anderson speaks of no treatment at all; Mariner says (II, p. 179) that after the operation the stump was merely 'held in the smoke and steam arising from the combustion of fresh-plucked grass', this stopping the flow of blood.

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142 The Women are in general handsome tho' many among them somewhat masculine, & it was the general Opinion that in female softness & Delicacy they were excelled by the Otaheite Ladies, who from being more covered are of a fairer Complexion; however we saw great Numbers of Girls here as beautiful or more so than any at Otaheite & who in Symmetry & proportion might dispute the palm with any women under the Sun. They wear much the same kind of Clothing as the men & wear necklaces of Shells and the Legs of Fowls & some made of a small black Seed.[1] They are clothed from the Waist to the Knees & all the other parts are exposed. The lower Class of young women have their Hair cut short, while those of the Agee order wear it long & flowing down their Shoulders which had a graceful and a truly elegant Appearance, & made us lament that the superstitious Custom of mourning for the dead should deprive a young Creature as beautiful as Venus herself of her chief Ornament, which is always the Case on the Death of the Chiefs or their own Relations. As to modesty these women have no more Claim to it than the Otaheiteans, we have had on board the ships large Companies of them dancing stark naked, at the same time using the most lascivious Gestures.[2] These Agee Girls, as we called them, never came on board the Ships, nor were their favours to be purchased for Hatchets or any thing else that we had, they are kept inviolate for the Chiefs who marry them. After lying in the women stain their bodies & faces of a yellow Colour[3] & this they continue to do for a certain time. Polygamy seems to be allowed at these Islands to the Chiefs some of whom had four or five wives, tho' it is probable that none but those of the first Consequence are allowed as many, the generality of the people having only one.

We saw 4 or 5 white people at these Islands and at Annamooka a Child of about a year old, they are all much alike in their Persons & appearance, all small slender people with very weak eyes that can hardly bear the light; their Skin where it is not covered is rough & cracked & of a red Colour that under their Cloaths is exactly like the skin of an European. It is the Opinion of some that the whiteness of the Skin is occasioned by a Distemper, if it be so it is a distemper that is born with them; it is certain that they have a very puny sickly appearance & are altogether a disagreeable ugly looking people. We saw no Women of this Colour.

[1] The berries of the Poro, *Solanum nigrum*.

[2] The foregoing sentence is an insertion in the MS; hence the dislocation in the sense of the following one.

[3] A mixture of turmeric and oil was used. It was supposed to aid the mother's flow of milk. The child was painted similarly.

535 a position in front of the dancers. It is because of the title that
554 he is permitted to stand in front of the dancers and not necessarily because of the ability of the individual who holds it. This title descends from the Malukava, who along with Tuku'aho originated the
535 lakalaka. The dance leader calls, "Hima ki 'olunga," at which time the dancers measure the space between them by stretching their right arms to the side and touch the shoulder of the adjacent person. The dance leader then calls "fu e ua," which is the vaha, dividing motif,
535 for the lakalaka (p. 214), and counts, "taha, ua," "one, two." He
533 then begins to sing the song and after a few words the whole group joins in. Sometimes, especially if there is a large number of performers, the dance leader may beat the time on two sticks so that the whole group can hear. It is said that if they cannot hear the beat the singers go faster and faster until finally the dancers, especially the men doing vigorous movements, are so tired that at the end of the lakalaka when they should do their best movements, they are
[301] [177] too fatigued to do so. There is no instrumental accompaniment except that the performers from a few villages wear seed anklets, which is said to be a borrowing from the Uvean dance kailao.

A lakalaka typically lasts fifteen minutes or more. Usually there are three sections and these may be divided into sub-sections which, in turn, are divided into phrases. Within the overall structure there may be one or more sub-section known as tau or tau ngahaka, which is a stanza in which the performers are particularly māfana,

[424 cont.]

000 burnt as it were at the tips. He had three circular spots on each
175 arm, about the size of a crown piece, consisting of several concentric
304 circles of elevated points, which answered to the punctures of the
[171] Taheitians, but were not blacked; besides these, he had other black
[301] punctures on his body. A small cylinder was fixed through two holes
in the lap of his ear, and his left hand wanted the little finger.
175 He continued his silence for a considerable while, but some others,
609 who ventured on board soon after him, were of a more communicative
201 turn, and after having performed the ceremony of touching noses,
124 spoke a language which was unintelligible to us at that time. In
175 the mean while we arrived at the N.W. point of the island, where we
struck soundings on a good bottom, in an open road, and let go our
175 anchors about nine in the morning. We were presently surrounded by
439 a number of canoes, each containing three or four [425] people,
175 who offered great quantities of their cloth for sale. The canoes
501 were small, about fifteen feet long, very sharp built, and decked
[171] or covered at each extremity. Most of them had out-riggers made of
poles, like the small canoes at Taheitee, but the workmanship of
these boats was infinitely preferable, as they were joined together
with an exactness which surprised us, and the whole surface had
[171] received an excellent polish. Their paddles had short broad blades,
something like those of Taheitee, but more neatly wrought, and of
175 better wood. They made a great deal of noise about us, every one
439 shewing what he had to sell, and calling to some one of us, who
175 happened to look towards them. Their language was not unpleasing,
[609] and whatever they said, was in a singing kind of tone. Many were
[565] bold enough to come on board, without expressing the least
[431]
[201]

[434]

175 304 The women, however, were exempted from this custom of disfiguring themselves, and had only a few black dots on their hands. But besides these, both sexes had three spots on the arms, consisting of concentric circles of punctures, without any blacking, which I have 175 mentioned before. The men in general went almost naked, having only 291 a small bit of cloth round the loins. Some, however, wore a dress [171] nearly resembling that of the women. This was a long piece of cloth [531] made of bark, in the same manner as the Taheitee cloth, but afterwards painted chequerwise, or in patterns nearly resembling our painted floorcloths, and covered with a size, which turned the wet for a long while. This they wrapped round their waist, the men nearly about their middle, the women more immediately under the breast, and in [171] both it commonly descended below the knees. Instead of the cloth they likewise substituted mats, extremely well wrought, in form resembling those of Taheitee, and sometimes, though rarely, covered 175 even their shoulders and breasts with them. The men frequently wore 301 a string round their necks, from which a mother of pearl shell hung 237 down on the breast. The women often had loose necklaces, consisting of several strings of small shells, intermixed with seeds, teeth of fishes, and in the middle of all the round operculum or cover of [304] a shell, as large as a crown-piece. Both their ears were perforated, and sometimes with two holes, and a little cylinder cut out [435] of 175 tortoise-shell or bone, was stuck through both the holes. Sometimes 301 these cylinders were only of reed, filled with a red solid substance, 531 painted and lacquered with different colours in regular compartments. 175 The most singular circumstance which we observed among these people was, 304 that many of them wanted the little finger on one and sometimes on both 291

[436 cont.]

175 439 237 227 171 tortoise-shell, but in shape exactly resembling the Taheitee fish-hooks, called witte-witte (11); some of which were near seven inches

11. See Hawkesworth, vol. II. p.218. Also Parkinson's Journal, p. 77, and Tab. XIII. fig 25.

175 439 301 [237] [824] [531] long. They likewise bought their shells, which hung on the breast, their necklaces, bracelets of mother of pearl, and cylindrical sticks for the ear. They had the neatest ornamental combs that can be imagined, consisting of a number of little flat sticks about five inches long, of a yellow wood like box, most firmly and elegantly connected together at the bottom by a tissue of the fibres of coco-nut, some of which were of their natural colour, and others dyed black.

175 285 531 These fibres were likewise employed [437] in making a great variety of baskets, wrought with regular compartments of two colours, brown and black, or sometimes all brown, and ornamented with rows of round flat beads, which were made by cutting pieces of shells into that shape. The taste and the workmanship of these baskets were elegant in the highest degree, and varied into different forms and

175 171 515 415 824 patterns. Those little stools, which serve as pillows for the head, were much more frequent here than at Taheitee; flattish bowls, in which they place their meat, and spatulas with which they mix up the bread-fruit paste, were likewise in great abundance, and made of the club-wood (casuarina equistifeolia), which had this name from supplying all the islanders in the South Sea with

175 411 weapons. The clubs of the people of this isle, were of an infinite variety of shapes, and many of them so ponderous that we could scarce manage them with one hand; the most common form was quadrangular, so as to make a rhomboid at the broad end, and gradually tapering into a round handle at the other. But many were spatulated, flattish,

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The matured fruit is easily detached and has a barbed callus which works its way into clothing and becomes irritating. 137

Andropogon aciculatus Retz. in Hemsley's list and *Chrysopogon aciculatus* Trin. in Burkill's list.

Tongan name: *matapekepeka.*

Genus **Heteropogon** Persoon

Heteropogon contortus (Linnaeus) Beauvois, ex Roemer and Schultes, Syst. Veg. 2: 836, 1817.

Rather coarse, tufted grass, flowering culms up to 60-80 cm. tall. Blades flat or folded, up to 7 mm. wide and 15 cm. or more long, glabrous. Spikelet sessile about 7 mm. long, slender, with pubescent awns up to 5-8 cm. or more long, awns bent and flexuous, raceme up to 5 or 7 cm. long, one-sided.

Vava'u: in loose soil on grassy plain along upper rim of coastal cliff above Leimatua, May 20, 1953, *Yuncker 16064.*

Infrequent. Pantropic.

Genus **Coix** Linnaeus

Coix lachryma-jobi Linnaeus, Sp. Pl., 972, 1753.

Tall, coarse, erect, branched grass with stems up to about 1 m. or more tall. Blades up to 30 cm. or more long and 3 or 4 cm. wide, acuminate, base broad, cordate, margins scabrous. Fruit hard, bony, usually gray or white, shining, ovoid, about 1 cm. long.

Tongatapu: *Forster; Moseley;* in thicket near village of Nualei, Mar. 9, 1953, *Yuncker 15230;* in plantation near Nualei, Nov. 1, 1951, *Hürlimann 114.*

'Eua: near dwelling in Pangai village, Apr. 7, 1953, *Yuncker 15659.*

Vava'u: *Crosby;* in wet boggy margin of Ngofe swamp, southwestern end of island, May 19, 1953, *Yuncker 16032.*

Occasional throughout Tonga. Found throughout the Old World tropics and introduced into tropical America.

Tongan names: *hana, hana tuikahoa.*

The fruits are used as beads in ornaments.

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Genus **Ischaemum** Linnaeus

Ischaemum murinum Forster f., Fl. Ins. Australia, Prodr., 73, 1786.

Decumbent-ascending grass, ascending to 20 cm. or more, culms glabrous, somewhat branching. Blades linear, 10 cm. or more long and 3-4 mm. wide, pilose-ciliate downward, acuminate. Spikelets paired, aristate, awn up to 1 cm. long.

Tongatapu: on exposed limestone rock near Houma, Oct. 28, 1951, *Hürliman 11.*

Occasional.

Tongan name: *totoa.*

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20, 1953, *Yuncker 15385;* on terrace south of Vaingana River, Nov. 13, 1951, *Hürlimann 279.* 137

Kao: in open forest on rocky slope, May 6, 1953, *Yuncker 15968.*

Rather frequent in forested areas. Also in Samoa.

Tongan name: *kotone.*

The wood is used for banana shooks and general building purposes; the flowers and fruits, for leis; and the aril, for ornament. [824] [335] [301]

Myristica inutilis Rich, ex A. Gray, U.S. Expl. Exped., Bot. 1: 34, 1854.

Small tree with slender branchlets. Leaves lanceolate, oblong- or obovate-elliptic, acuminate, base obtuse or acutish, thin, up to 25 cm. long and 7 cm. wide, pinnately nerved, brown-pubescent beneath, petioles up to 2.5 cm. long. Flowers small, in axillary clusters; fruit oblong, brown-pubescent when young, up to 3 cm. long, short apiculate, aril lacinated.

Tongatapu: *U.S. Expl. Exped.*

In Samoa, Solomon Islands, and the New Hebrides, but there is some question as to the occurrence of this species in Tonga. It was included by Hemsley in his list but later collectors have apparently not found it. It was cited by Gray from Tutuila and Savaii as abundant and from Tongatapu.

Family Monimiaceae

Genus **Hedycarya** Forster

Hedycarya alternifolia Hemsley, Linn. Soc. Bot., Jour. 30: 215, 1894.

Glabrous tree. Leaves alternate, round-ovate or broadly elliptical, obtuse, remotely and obscurely denticulate, up to 10 cm. or more long and 8 cm. wide. Flowers very small, on a depressed hypanthium, in axillary racemose clusters.

'Eua: *Lister.* Endemic.

Perkins [in Pflanzenr. 49 (IV. 101. Nachtr.): 7, 1911] excludes this species from the genus and, further, expresses doubt that it belongs in the Monimiaceae.

Hedycarya denticulata (A. Gray) Perkins and Gilg, Pflanzenr. 4 (IV. 101): 19, 1901.

Tree up to 10 m. or more tall. Leaves opposite, elliptic-ovate, acute at both ends, distantly and minutely denticulate, up to 10 cm. or more long and 6 cm. wide, petiole 2 cm. or more long. Flowers very small, borne on a convex hypanthium, in terminal branching clusters; fruit ovoid, pointed, up to 1 cm. long.

'Eua: in forested area near center of island, Mar. 18, 1953, *Yuncker 15333.*

Infrequent. Also in Samoa.

Hedycarya dorstenioides A. Gray, Jour. Bot. 4: 83, 1866.

Small to medium-sized, glabrous tree. Leaves opposite, elliptic, acute at both ends, entire, up to 12 cm. or more long and 7 cm. wide, pinnately nerved, petioles 1 to 2 cm. long. Flowers minute, in a convex hypanthium up to about 1 cm. wide, in branching racemose or paniculate clusters; fruit ovoid, acute, about 1 cm. long, black.

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The flowers and the fruit are used for leis and ornamentation, and the wood for general construction purposes. [1]

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Hernandia ovigera Linnaeus, in Stickman, Herb. Amb., 14, 1754.

Medium to large tree, up to 20 m. or more tall. Leaves alternate, ovate, acute, peltate near base, entire, up to 20 cm. long and nearly as wide, five- to nine-nerved from petiole, petiole up to about as long as blade. Flowers monoecious, white, numerous in long-stalked, axillary and terminal, cymose clusters; fruit dry, somewhat ribbed, enclosed in an enlarged, fleshy, white or reddish, balloonlike vesicle with circumscissile opening.

Tongatapu: *Home.*

'Eua: in forest on seaward terrace near Lokupo, Mar. 27, 1953, *Yuncker 15533.*

Lifuka: in seaside thicket north of Pangai village, Apr. 24, 1953, *Yuncker 15711.*

Vava'u: *Crosby.*

Niuatoputapu: between Hihifo and Vaipoa, Dec. 7, 1951. *Hürlimann 373.*

Grows throughout Tonga, usually near the sea. From Indo-Malaysia to Polynesia.

H. peltata Meisn. in Hemsley's and Burkill's lists.

Tongan names: *fotulona, puko.*

The trunks are used for dugout canoes and the timber for banana shooks and general building purposes.

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Family CAPPARIDACEAE

Genus **Crataeva** Linnaeus

Crataeva religiosa Forster f., Pl. Esculent., 45, 1786.

Small tree. Leaves alternate, three-foliate, leaflets elliptic or elliptic-obovate, sharply acuminate, base wedge-shaped, entire, up to 15 cm. or more long and 7 cm. wide, thin, petiolules less than 1 cm. long, petiole up to 12 cm. or more long. Flowers four-parted, clustered toward ends of branches on slender pedicels up to 4 cm. long, petals spatulate, creamy white, spreading to about 5 cm. in width, gynophore slender, up to 4 or 5 cm. long.

Tongatapu: in clay soil in thicket near Bay of Mu'a by Pelehake, Aug. 10, 1953, *W. T. Ha'angana* [*Yuncker 16282*]. This is the only specimen known in Tonga, and presumably was introduced.

From India to the Philippines and into Polynesia.

Genus **Capparis** Linnaeus

Capparis sandwichiana de Candolle, in DC. Prodr. 1: 245, 1824.

More or less prostrate, straggling or trailing shrub. Leaves alternate, oval or rounded, obtuse, base cordulate, entire, up to 4 cm. or more long, pinnately nerved, petiole slender, up to 4 cm. or more long. Flowers irregular, about 5 cm. wide, at first white, turning pink as they age, solitary, axillary, stamens numerous, ovary exserted on a long gynophore; fruit green, berrylike, ellipsoidal, about 5 cm. long, ridged, many-seeded, peduncle curved.

1 /Hernandia moerenhoutiana --Analyst/

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Genus **Adenanthera** Linnaeus

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Adenanthera pavonina Linnaeus, Sp. Pl., 384, 1753.

Medium to large tree. Leaves bipinnate with about 6 or 8 pinnae, each usually with 9-11 or more leaflets, the leaflets oval or oval-oblong, obtuse at both ends or the base subacute, up to 4.5 cm. long and 3 cm. wide, glabrous, the petiolules about 2 mm. long. Flowers small, greenish-white, short-pedicellate, in slender, spikelike, pedunculate, racemose clusters up to 15 cm. or more long, fragrant; pods up to 25 cm. or more long and 2 cm. wide, falcately curved, becoming spirally twisted upon opening, the seeds lens-shaped, bright red, shining, very uniform in size, ornamental.

Tongatapu: near village of Niutoua, Mar. 2, 1953, *Yuncker 15113.*

'Eua: along roadside near Houma village, Mar. 26, 1953, *Yuncker 15510.*

Niuafo'ou: behind Futu, Jan. 7, 1952, *Hürlimann 655.*

Occasional in or near villages throughout Tonga. An Indian species now pantropic in cultivation.

Tongan name: *lo;a.*

The wood is durable and used in handicraft work; the seeds, as beads for ornamentation.

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Genus **Entada** Adanson

Entada phaseoloides (Linnaeus) Merrill, Philippine Jour. Sci. 9C: 86, 1914.

Stout, glabrous, woody vine, climbing high in forest trees. Leaves alternate, even-pinnate, leaflets glossy, commonly four, asymmetrically oval-ovate, blunt or acute, obtuse or cordulate at base, up to 10 cm. long and 5 cm. wide but mostly smaller, venulose, petiolules up to 5 mm. long. Flowers very small, greenish, in long, axillary, short-pedunculate spikes up to 30 cm. long; pod very large, woody, up to 1 m. long and 10 cm. wide, seeds lens-shaped, brown, 3 cm. or more in diameter.

Tongatapu: near coast north of Fatai, Oct. 30, 1951, *Hürlimann 61;* climbing high in tree, along road between Lavengatonga village and sea, Mar. 7, 1953, *Yuncker 15188.*

'Eua: *Lister;* central valley between Pangai and Fuai, Nov. 10, 1951, *Hürlimann 230;* margin of forest near center of island, Mar. 18, 1953, *Yuncker 15324.*

Vava'u: *Crosby;* summit of Talau, west of Neiafu, May 24, 1953, *Yuncker 16156.*

Niuafo'ou: in thicket in interlava "island" on way to upper rim of main crater, May 16, 1953, *Yuncker 16006.*

Frequent in forested areas throughout Tonga. From Africa to southeastern Asia and Polynesia.

E. scandens Benth. in Hemsley's and Burkill's lists. See Johnson (Sargentia 8: 136-137, 1949) for an interesting discussion of this species.

Tongan names: *talai, fa'anga, lau pa'anga.*

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about 7 mm. long, short-pedicellate, in few-flowered, short, axillary, racemose clusters; pods 2 cm. or more long, thin, red brown. 137

Tongatapu: edge of mangrove swamp, Nuku'alofa, *Setchell and Parks 15326.*

Nomuka: in thicket along road encircling island, Apr. 30, 1953, *Yuncker 15839.*

Vava'u: *Crosby.*

Occasional in strand thickets. India, southern China, New Guinea, Australia, Mariana and Caroline Islands, Philippines, Fiji, and other islands.

Probably the *D. monosperma* Dalz. of Burkill's list.

Tongan name: *moho.*

The seeds, which are said to be poisonous, are used as beads. [301] [824] [278]

Genus Derris Loureiro

Derris trifoliata Loureiro, Fl. Cochinchinensis, 433, 1790.

Glabrous, scandent shrub, with rather large, scattered lenticels, climbing to 5 m. or more high. Leaves alternate, odd-pinnate, leaflets three to seven, elliptic or oblong-subovate, acuminate, base obtuse, variable in size, up to 10 cm. or more long and 4 cm. wide, somewhat glossy, petiolules 5-8 mm. long. Flowers white to rose, up to 1 cm. long on short, slender pedicels in axillary, racemose, or paniculate clusters; pods one- to two-seeded, conspicuously veiny, subrhomboid to broadly oblong, up to 5 cm. long and 3 cm. wide.

Tongatapu: *U.S. Expl. Exped.;* toward beach near Fatai, Oct. 30, 1951, *Hürlimann 51;* in thicket near the beach, Sopu, west of Nuku'alofa, Feb. 25, 1953, *Yuncker 15015.*

Vava'u: *Crosby.*

Occasional near the beach. Tropical Africa, Asia, Malaya, Australia, and Polynesia.

D. uliginosa Benth. in Hemsley's and Burkill's lists.

Tongan name: *kavahaha.*

The stem fibers are strong and are used for cordage. An extract of the roots is used as fish poison. [283] [226] [824]

Genus Inocarpus Forster

Inocarpus edulis J. R. and G. Forster, Char. Gen. Pl., 66, 1776.

Rather large tree, up to 12 m. or more tall. Leaves alternate, oblong to elliptic-lanceolate, entire, obtuse or bluntly pointed, base cordate, coriaceous, pinnately nerved, strongly venulose, coriaceous, up to 30 cm. or more long and 10 cm. wide, petioles stout, scarcely 1 cm. long. Flowers yellowish white, 1 cm. or more long, sessile, in spicate, pubescent clusters; fruit fleshy, rounded, 6 cm. or more long, edible.

Tongatapu: *Graeffe; Moseley;* in plantation near Nualei, Nov. 1, 1951, *Hürlimann 118;* in forested area near Lavengatonga village, Mar. 6, 1953, *Yuncker 15180.*

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137 'Eua: *Lister;* in open woods along trail between Pangai village and Fuai, Mar. 25, 1953, *Yuncker 15484.*

Nomuka: along road encircling island, Apr. 30, 1953, *Yuncker 15830.*

Lifuka: side of road north of Pangai village, Apr. 25, 1953, *Yuncker 15740.*

Vava'u: *Crosby;* in clearing near coastal cliff along eastern side of island, below Houma village, May 22, 1953, *Yuncker 16128.*

Tafahi: beside road between township of Tafahi and landing place Faihavanui, Dec. 15, 1951, *Hürlimann 566.*

Niuatoputapu: on main mountain ridge above Vaipoa, to the east, Dec. 5, 1951, *Hürlimann 357;* plain southeast of Falehau, Dec. 7, 1951, *Hürlimann 380.*

Frequent throughout Tonga. Malaysia and Polynesia.

Tongan name: *ifi;* varietal names, *ifi ʻuea, ifi ʻui, monosivai.*

313 412 262 824 The timber is strong and is used for general construction work, tool handles, tapa pounders, wooden drums, banana shooks, and so on. The fruit is edible.[1]

For a discussion of the reasons for using *I. edulis* as the correct name of this species rather than *I. fagiferus* (Parkinson) Fosberg, see Merrill (Chron. Bot. **14**: 347, 1954).

Genus Abrus Linnaeus

Abrus precatorius Linnaeus, Syst., ed. 12, 472, 1767.

Subwoody, twining vine with slender, glabrous branches with long internodes. Leaves even-pinnate, alternate, leaflets subsessile, commonly 20 to 30, oblong, obtuse and slightly emarginate, base obtuse or cordulate, about 2 cm. long and 6 mm. wide. Flowers small, red or white, several, on very short, swollen, knoblike, terminal or axillary branches; pods several-seeded, seeds handsome, bright red with base black, shiny.

Tongatapu: *U.S. Expl. Exped.*

Lifuka: in seaside thicket toward northern end of island, Apr. 25, 1953, *Yuncker 15724.*

Kao: in thicket, margin of abandoned plantation, May 6, 1953, *Yuncker 15951.*

Vava'u: *Crosby;* in thicket near sea below Houma village, May 22, 1953, *Yuncker 16125.*

Niuafo'ou: in thicket in an interlaval "island" on way to upper rim of main central crater, May 16, 1953, *Yuncker 16002.*

Niuatoputapu: on edge of mountain range above Vaipoa, Dec. 5, 1951, *Hürlimann 353.*

Frequent in thickets throughout Tonga. A tropical Asiatic species now pantropic in distribution.

Tongan names: *matamoho, moho.*

301 824 The seeds are used for necklaces and other ornamentation.

1 /Inocarpus edulis -- Analyst/

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Rather frequent throughout Tonga. Also in Fiji and Niue.

Aglaia sp. in Burkill's list. 137

Tongan name: *langakali*. -

The flowers are used for leis and for scenting oil.[1]

For a discussion of the Fijian, Samoan, and Tongan members of the Meliaceae, see A. C. Smith (U.S. Nat. Herb., Contrib. **30**: 469-522, 1952). [301] [303] [824] [113]

Family DICHAPETALACEAE

Genus **Dichapetalum** Thouars

Dichapetalum vitiense (Seemann) Engler. in Engler and Prantl, Nat. Pflanzenfam. 3(4): 348, 1897.

High-climbing, woody vine, the young twigs puberulous. Leaves alternate, elliptic-subovate or subobovate, acuminate, base rounded, obtuse or acute, sometimes inequilateral, entire, up to 15 cm. or more long and 7 cm. wide, pinnately nerved, finely venulose as viewed by transmitted light. Flower buds yellow-hairy; fruit obovoid, 1-2 cm. in diameter, densely puberulent.

'Eua: canyon of Lakatoha River near Ohonua, Nov. 10. 1951, *Hürlimann 247*.

Vava'u: in forest near summit of ridge, Mo'ungalafa, May 27, 1953. *Yuncker 16203;* near Neiafu, Aug. 1926, *Setchell and Parks 15654*.

Infrequent. Also in Fiji.

Tongan name: *tuamea*.

Said to be poisonous. [278] [824]

Family EUPHORBIACEAE

Genus **Phyllanthus** Linnaeus

Phyllanthus niruri Linnaeus, Sp. Pl., 981, 1753.

Branching, slender-stemmed, glabrous plant, up to 30 cm. or more tall, subwoody at base. Leaves alternate, along very slender branches, paler beneath, oblong-subspatulate, somewhat oblique, obtuse, base subacute, up to about 1 cm. long and 3 or 4 mm. wide, subsessile on very short petioles. Flowers very small, white, pendent beneath branches on short, slender, axillary pedicels; fruit small, depressed-globose.

Tongatapu: ballast weed, *Setchell and Parks 15329*.

Lifuka: in sandy soil, clearing near beach north of Pangai village, Apr. 25, 1953, *Yuncker 15719*.

Niuatoputapu: in cultivated area above Hihifo toward mountain range, alt. 30 m., Dec. 5, 1951, *Hürlimann 329*.

Occasional. A pantropic weedy plant.

Phyllanthus simplex Retzius, Observ. Bot. 5: 29, 1789.

Slender, glabrous, branching plant, up to 60 cm. tall, slightly woody at base. Leaves numerous, alternate, elliptic-oblong, acutish with a short, mucronate tip, up to about 2 cm.

[1] /Aglaia saltatorum -- Analyst/

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nerved, midrib prominent, lateral nerves very fine, numerous, petiole up to about 2 cm. long. Flowers about 1 cm. wide, in few-flowered, axillary, cymose clusters, petals red, stamens numerous. 137

Vava'u: near village of Mataika, north of Neiafu, May 27, 1953, *Yuncker 16204*. Believed to be a new record for Tonga. Frequent in Fiji.

Tongan name: *mo'onia*.

Garcinia sessilis (Forster) Seemann, Viti, 433, 1862.

Tree, up to 8 m. tall. Leaves opposite, elliptical, acute at both ends, entire, up to 11 cm. or more long and 6 cm. wide, pinnately nerved, lateral nerves very slender, petiole up to about 1 cm. long. Flowers coral or salmon red, sessile, axillary, about 1 cm. wide, four-parted, fragrant.

Tongatapu: *Nelson;* in open forest below Lavengatonga village, Mar. 6, 1953, *Yuncker 15177*.

'Eua: *Lister;* in second-growth forest, near Pangai village, Mar. 25, 1953, *Yuncker 15464*.

Nomuka: open area along road encircling island, Apr. 30, 1953, *Yuncker 15864*.

Vava'u: near Houma village, May 22, 1953, *Yuncker 16118*.

Occasional throughout Tonga. Also in Fiji and Samoa.

Tongan name: *hcilala*.

The flowers are used in leis: the leaves, for medicines.

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Family VIOLACEAE

Genus **Melicytus** Forster

Melicytus ramiflorus J. R. and G. Forster, Char. Gen. Pl., 124, 1776.

Shrub or small tree up to 5 m. tall and 15 cm. in diameter. Leaves alternate, elliptic or elliptic-subobovate, acute at both ends, minutely crenate, up to 15 cm. or more long and 7 cm. wide, pinnately nerved, finely venulose-areolate by transmitted light, petiole about 1 cm. long. Flowers greenish white, 3-6 mm. wide, on slender pedicels somewhat longer than flowers, in few-flowered, umbellate clusters.

'Eua: *Lister;* dark, moist forest of ravine north of Fuai plantation, near center of island. Mar. 19, 1953, *Yuncker 15349*. In Tonga, known only from 'Eua. Also grows in New Zealand and on Norfolk Island.

Tongan name: *pualiki*.

Genus **Agatea** A. Gray

Agatea violaris A. Gray, U.S. Expl. Exped., Bot. 1: 89, pl. 7, 1854.

Shrublike, climbing woody plant. Leaves alternate, elliptic or elliptic-subobovate, acuminate, base rounded, obtuse, up to 10 cm. or more long and 5 cm. wide, entire, red-glandular dotted by transmitted light, petioles slender, up to about 2 cm. long. Flowers numerous, in paniculate or racemose, terminal or axillary clusters, petals ciliate.

'Eua: in deep forested ravine north of Fuai plantation, near center of

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FAMILY THYMELAEACEAE

Genus **Phaleria** Jack

Phaleria acuminata (A. Gray) Gilg. in Engler and Prantl, Nat. Pflanzenfam. 3(6a): 225, 1894.

Small tree, up to 3 m. or more tall, entirely glabrous. Leaves elliptic-ovate, acuminate, base rounded, obtuse, up to 15 cm. or more long and 6 cm. wide, somewhat papery, pinnately nerved, lateral nerves slender and submarginally loop-connected, petiole scarcely 1 cm. long, canaliculate. Flowers in terminal clusters, tubular, up to 3 cm. long, white; the fruit ovoid, about 1 cm. long.

Tongatapu: *Forster; Nelson.*

'Eua: *Lister.*

Vava'u: near upper rim of seaside cliff above Ha'alaufuli, May 21, 1953, *Yuncker 16109.*

Occasional. Also in Fiji and Samoa.

Leucosmia acuminata A. Gray in Hemsley's list.

Phaleria disperma (Forster f.) Baillon. Adansonia 11: 318, 1875.

Tree, up to 6-8 m. tall. Leaves opposite, oval-oblong, abruptly acuminate, base rounded, obtuse, entire, up to 15 cm. long and 8 cm. wide, glabrous, subcoriaceous, pinnately nerved, petiole scarcely 1 cm. long, reddish, canaliculate. Flowers fragrant, in terminal, compact, several-flowered clusters, tubular, tube up to 5 cm. long, glabrous, lobes four, spreading to about 1 cm. in width, hairy, white; fruit ovoid, up to 2 cm. long.

Tongatapu: in thicket along strand below Navutoka village, Feb. 27, 1953, *Yuncker 15104;* in seaside thicket near Haveluliku, June 3, 1953, *Yuncker 16230;* in thicket, margin of cemetery, near Fu'amotu village, June 5, 1953, *Yuncker 16245.*

'Eua: *Lister;* in Ohonua village, Apr. 2, 1953, *Yuncker 15628.*

Lifuka: on cliff overlooking eastern coast, Apr. 27, 1953, *Yuncker 15761.*

Niuatoputapu: coastal forest near Vaipoa, Dec. 7, 1951, *Hürlimann 376.*

Occasional on cliffs and in thickets. Sometimes planted as an ornamental. Also in Fiji and Samoa.

Leucosmia burnettiana Benth. in Hemsley's list.

Tongan name: *huni.* The leaves and flowers are used in making leis.

[824] [301]

Genus **Wikstroemia** Endlicher

Wikstroemia rotundifolia (Forster) Decaisne, Jacquemont Voy., l'Inde 4 (Bot.): 146, 1844.

Shrub, up to 2 or 3 m. tall, twigs puberulent. Leaves opposite, elliptic, oval or oval-subovate, rounded, obtuse or slightly retuse or acutish, base obtuse, up to 5.5 cm. long and 3.5 cm. wide, pinnately nerved, light green above, paler beneath, petiole 1-2 mm. long, pubescent. Flowers several, yellow, tubular, tube about 1 cm. long, sparsely pubescent without, on pubescent terminal and axillary peduncles about 1 cm. long; fruit ovoid, about 5 mm. long, red.

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137 [113] Also in Fiji. For a discussion of this species see Lily M. Perry (Jour. Arnold Arboretum 31: 363-364, 1950).

Syzygium clusiaefolium (A. Gray) C. Mueller, Walpers Ann. Bot. Syst. 4: 839. 1857.

Tree, up to 8 m. or more tall. Leaves opposite, oval or oval-obovate, apex rounded, obtuse to short-acute, base acute to cuneate, up to 15 cm. long and 8 cm. wide, coriaceous, entire, pinnately nerved, lateral nerves numerous, very slender, joining with a submarginal nerve, petiole about 1 cm. long, canaliculate. Flowers small, numerous, in large, open, paniculate clusters, borne on trunk and larger branches; fruit ovoid, up to 1 cm. or more in diameter, dark purple, edible.

Tongatapu: swampy area between village of Navutoka and sea, Feb. 27, 1953, *Yuncker 15085.*

'Eua: in open forest near center of island, Mar. 19, 1953, *Yuncker 15386.*

Kao: in forest on rocky slope, May 6, 1953, *Yuncker 15907.*

Vava'u: *Crosby;* near upper rim of seaside cliff above Ha'alaufuli, May 21, 1953. *Yuncker 16108.*

Niuafo'ou: inner slope of main crater, facing large central lake, May 16, 1953. *Yuncker 16005.*

Rather frequent throughout the group. Also in Niue and Samoa.

Eugenia clusiaefolia A. Gr. in Hemsley's list, *fide* Burkill.

Syzygium corynocarpum (A. Gray) C. Mueller, Walpers, Ann. Bot. Syst. 4: 839. 1857.

Shrub or small tree, up to 7 m. or more tall. Leaves opposite, elliptic or oblong-elliptic, bluntly acuminate, base acute, up to 14 or 15 cm. long and 5 cm. wide but mostly smaller, pinnately nerved, lateral nerves slender and submarginally loop-connected, paler on lower surface, petioles 5 mm. long, canaliculate. Flowers sessile or subsessile; fruit elongated, beaked.

Tongatapu: *Home;* in open forested area near village of Niutoua, Mar. 2, 1953, *Yuncker 15166.*

'Eua: in open forest along trail between Pangai village and Fuai, Mar. 25, 1953, *Yuncker 15469.*

Nomuka: in clearing near road encircling island, Apr. 30, 1953, *Yuncker 15833.*

Vava'u: *Crosby.*

Occasional throughout Tonga. Also in Fiji and Samoa.

Tongan name: ***hehea.***

[824] [313] [262] [301] [278] The timber is used for construction purposes; the fruit is eaten and used for leis; and the leaves and bark are used in medicines.

Syzygium cumini (Linnaeus) Skeels, U.S. Dept. Agric., Bur. Pl. Ind., Bull. 248: 25, 1912.

Shrub or medium to large tree. Leaves opposite, oblong to oval, obtuse or acute, 8-14 cm. long and 3-6 cm. wide, rather thick and shining, pinnately nerved. Flowers

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137 shallowly canaliculate. Flowers large, red, on pedicels 1 cm. or less long, in lateral or terminal, racemose clusters: fruit obovoid, 7 cm. or more in diameter, fleshy, red, one-seeded, edible.

Tongatapu: *U.S. Expl. Exped.;* in open woods near village of Lavengatonga, Mar. 6, 1953, *Yuncker 15178;* in open woods near sea below village of Fatai, Mar. 10, 1953, *Yuncker 15265.*

'Eua: in open forest on sea-facing terrace along trail descending to Lokupo, Mar. 27, 1953, *Yuncker 15529.*

Nomuka: in clearing along road encircling island, Apr. 30, 1953, *Yuncker 15858.*

Lifuka: on limestone cliff along eastern side of island near middle, Apr. 27, 1953, *Yuncker 15772;* margin of plantation near north end of island, May 6, 1953, *Yuncker 15988.*

Vava'u: *Crosby.*

Frequent throughout Tonga. A native of Indo-Malaya, now widely grown in warm countries.

Tongan name: *fekika kai.*

[824 343 262 278] The timber is used for construction work; the fruit, as food; and the bark and leaves, in medicines.

Syzygium neurocalyx (A. Gray) Christophersen, B. P. Bishop Mus., Bull. 154: 27, 1938.

Shrub or small tree, up to about 4 m. tall. Leaves opposite, oval-oblong or sub-ovate, obtuse, base rounded, truncate or cordulate, up to 18 cm. long and 8 cm. wide, pinnately nerved, lateral nerves submarginally loop-connected, paler beneath, petioles scarcely 5 mm. long, stout. Flowers large, sessile, solitary or in terminal and axillary, headlike clusters, calyx tube ribbed.

Tongatapu: in open forest below Nualei, Mar. 9, 1953, *Yuncker 15247.* This specimen is sterile and only tentatively referred to this species with which it agrees well in its vegetative characters.

Infrequent. Also in Fiji and Samoa.

Tongan name: *koli.*

[824 301] The fruit is used in leis.

Syzygium richii (A. Gray) Merrill and Perry, Sargentia 1: 77, 1942.

Medium to large tree, up to 8 m. or more tall. Leaves opposite, oval or oval-sub-obovate, abruptly pointed, base rounded, cordulate, up to 25 cm. or more long and 14 cm. wide, coriaceous, pinnately nerved, lateral nerves submarginally loop-connected. Flowers large, in large, branching, axillary clusters, petals four, white, early deciduous, stamens many, long, yellow; fruit ovoid, red.

Tongatapu: in forest near the sea below the village of Niutoua, Mar. 2, 1953, *Yuncker 15140;* in seaside thicket, Blow Hole area near Houma village, June 5, 1953, *Yuncker 16246.*

1 /Syzygium malaccense -- Analyst/

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Niuatoputapu: range above Hihifo, alt. 100 m., Dec. 12, 1951, *Hürlimann 345;* forest, coastal flat south of Falehau, Dec. 28, 1951, *Hürlimann 642.* 137

Southeastern Asia, Malaysia, New Caledonia to Samoa.

Maba elliptica Forst. in Hemsley's and Burkill's lists.

Diospyros ferrea (Willdenow) Bakhuizen, Gard. Bull. Straits Settlem. 7: 162, 1932.

Tree up to 6 m. or more tall. Leaves alternate, coriaceous, glossy, somewhat hairy or glabrate, elliptic, ovate, or elliptic-subobovate, the apex rounded or slightly pointed, base acute or obtusish, up to 8 cm. long and 4 cm. wide, petiole scarcely 5 mm. long. Flowers small, greenish yellow, three-parted, hairy, in small, axillary, branching clusters; fruit orange, red, or purple, elliptical or globose, up to 1 cm. or more in diameter, edible.

Tongatapu: in forested area between Niutoua village and the sea, Mar. 2, 1953, *Yuncker 15124.*

'Eua: *Lister;* in seaward margin of forest above Houma village, Mar. 26, 1953, *Yuncker 15493.*

Nomuka: in thicket near shore of central lake, Apr. 30, 1953, *Yuncker 15842.*

Lifuka: in thicket near sea, north of Pangai village, Apr. 25, 1953, *Yuncker 15735.*

Vava'u: in thicket near sea below Houma village, May 22, 1953, *Yuncker 16131;* at summit of Talau, west of Neiafu, May 23, 1953, *Yuncker 16144.*

Frequent throughout Tonga. India and Ceylon eastward to the Hawaiian Islands.

Maba buxifolia (Rottb.) Pers. in Hemsley's list.

Tongan name: *kanume.*

The wood is used in handicraft work and the bark in preparing medicines. [824 313 278]

Diospyros lateriflora (Hiern) Bakhuizen, Jard. Bot. Buitenzorg, Bull. III, 15: 8, in key, 1936.

Tree, up to 7 m. or more tall. Leaves alternate, entire, elliptic-ovate, coriaceous, glossy, up to 16 cm. or more long and 9 cm. wide, apex rounded or bluntly acute, base acute, pinnately nerved, petiole scarcely 1 cm. long. Flowers small, hairy, in small, compact, axillary clusters; fruit elliptical, pubescent, up to 4 cm. long.

Tongatapu: in open forest below Nualei village, Mar. 9, 1953, *Yuncker 15236.*

'Eua: in open forest about center of island, Mar. 19, 1953, *Yuncker 15355.*

Lifuka: in seaside thicket near southern end of island, Apr. 28, 1953, *Yuncker 15777.*

Vava'u: *Crosby.*

Occasional throughout Tonga; also in Fiji.

Maba lateriflora Hiern of Burkill's list.

Tongan name: *mapa.*

The fruit is used in leis.

[824 301]

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The genus *Geniostoma* is in need of revision, and some of the specimens listed are only tentatively identified as indicated. [137]

The Tongans, so far as I learned, do not distinguish between the different species but call all of them *te'epilo'amani.* [824]

The bark, when bruised, and the flowers, have a disagreeable odor; they are used in medicines. [278]

Genus **Fagraea** Thunberg

Fagraea berteriana A. Gray, Linn. Soc. Bot., Jour. 1: 98, 1857.

Medium to large tree. Leaves simple, opposite, oval-obovate, the apex rounded, obtuse, base cuneate, entire, rather thick, pinnately nerved, midrib stout, lateral branches slender and obscure, up to 15 cm. or more long and 8 cm. wide, petiole up to 2.5 cm. long. Flowers fleshy, very fragrant, nearly 5 cm. wide, in axillary, cymose clusters, corolla white turning yellow, tubular, the tube up to 5 cm. long; fruit ellipsoidal, about 3 cm. long, bright red when ripe.

Tongatapu: *Moseley;* in thicket near village of Nualei, Mar. 9, 1953, *Yuncker 15245.*

'Eua: *Lister,* in open forested area near center of island, Mar. 18, 1953, *Yuncker 15334.*

Vava'u: *Crosby.*

Tafahi: fog forest, former mouth of volcano Piu 'o Tafahi, alt. 580 m., Dec. 11, 1951, *Hürlimann 440.*

Frequent in open forests throughout Tonga. From New Caledonia, Fiji and Samoa to the Marquesas.

Tongan name: *pua.*

The flowers are used in leis. [824] [301]

Family APOCYNACEAE

Genus **Melodinus** Forster

Melodinus vitiense Rolfe, Jour. Bot. 21: 201, 1883.

Woody, vinelike plant. Leaves opposite, elliptic, apex bluntly pointed, base acute, up to 9 cm. or more long and 4 cm. wide, rather thick, glossy above, pinnately nerved, lateral nerves slender and submarginally loop-connected, petioles about 5 mm. long. Flowers about 6-8 mm. long, short-pedicellate, in axillary and terminal, short-pedunculate, few-flowered clusters, corolla tubular, yellow.

Tongatapu: *Forster; Nelson.*

'Eua: *Lister;* in open forest near center of island, Mar. 19, 1953, *Yuncker 15359;* climbing in thicket along trail on terrace of seaside cliff above Houma village, Mar. 26, 1953, *Yuncker 15498.*

Vava'u: *Crosby.*

Occasional. New Caledonia and Fiji.

M. scandens Forst. in Hemsley's list.

1 /?Geniostoma vitiense -- Analyst/

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Genus **Catharanthus** G. Don

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Catharanthus roseus (Linnaeus) G. Don, Gen. Syst. 4: 95, 1838.

Perennial herb, stem up to 50 cm. or more tall. Leaves opposite, oblong, apex rounded, tipped with a short point, base acute, up to 8 cm. long and 2-3 cm. wide. Flowers in pairs, axillary, corolla white, pink, or white with a red center, puberulent without, salverform, tube up to 3 cm. long; fruit paired follicles, up to 3 cm. long, puberulent.

Tongatapu: roadside near Nuku'alofa, Mar. 10, 1953, *Yuncker 16259*.

'Eua: *Lister*.

Frequent about villages and cemeteries as an ornamental throughout the group. Also naturalized along roadsides and waste areas. A tropical American species of worldwide distribution.

Vinca rosea L. in Hemsley's and Burkill's lists.

Parts of the plant are used in the preparation of medicines.

Tongan names: *lolie, valeti*.

[824 278]

Genus **Ervatamia** (A. de Candolle) Stapf

Ervatamia orientalis (R. Brown) Turrill, Linn. Soc. Bot., Jour. 43: 32, 1915.

Small tree, up to 5 m. or more tall, with white latex. Leaves rather thin, elliptical, acute at both ends, up to 15 cm. or more long and 6 cm. wide, glabrous, entire, pinnately nerved, petiole 1-2 cm. long. Flowers in axillary or terminal clusters, corolla white, tubular; fruits orange, paired, podlike, divergent.

Tongatapu: *Nelson;* in open forest between village of Niutou and sea, Mar. 2, 1953, *Yuncker 15123*.

'Eua: *Lister*.

Vava'u: *Crosby*.

Niuatoputapu: Falehau, alt. 5 m., Dec. 18, 1951, *R. Hinango* (*Hürlimann 622*).

Occasional. Fiji to the Society Islands and Samoa.

Tabernaemontana orientalis R. Br. in Hemsley's and Burkill's lists.

Tongan name: *te'ete'emanu*.

Genus **Alyxia** R. Brown

Alyxia bracteolosa Rich, ex A. Gray, Am. Acad. Arts Sci., Proc. 5: 332, 1862.

Woody vine, with white latex. Leaves in whorls of three, oblong-elliptic, apex rounded or bluntly short-pointed, base cuneate, entire, up to 12 cm. long and 3 cm. wide, pinnately nerved, lateral nerves slender and obscure, petiole scarcely 1 cm. long, canaliculate, narrowly margined by decurrent blade margins.

Tongatapu: *Nelson*.

'Eua: climbing in forest on sea-facing terrace along trail to Lokupo, Mar. 27, 1953, *Yuncker 15515*.

Occasional. Also in Fiji and Samoa.

Tongan name: *kulu*.

The leafy branches are used in making leis.

[824 301]

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137 **Alyxia scandens** (Forster f.) Roemer and Schultes, Syst. 4: 440, 1819.

Similar to *A. stellata* in growth habit, but leaves commonly opposite and petioles about 10 mm. long.

'Eua: *Lister.*

Infrequent. Eastward to Tuamotu Islands.

Alyxia stellata (Forster f.) Roemer and Schultes, Syst. 4: 439, 1819.

Shrub, commonly more or less scandent with long slender branches. Leaves in whorls of three, or less frequently opposite, elliptical, apex bluntly pointed, base acute, mostly less than 5 or 6 cm. long and 1-2 cm. wide, finely and obscurely pinnately nerved, glossy, glabrous, subsessile, petioles mostly scarcely 5 mm. long. Flowers less than 1 cm. long, in axillary cymes, corolla tubular, cream- or orange-colored; fruit about 1 cm. long, ellipsoid or ovoid, longitudinally lined, black when mature.

Tongatapu: *Forster; Nelson: Moseley;* swampy area between Navutoka village and sea, Feb. 27, 1953, *Yuncker 15074.*

'Eua: *Lister;* along trail to eastern ridge, above Fuai plantation, Mar. 21, 1953, *Yuncker 15394;* limestone cliff facing sea, near summit of eastern ridge, Lokupo District, Apr. 8, 1953, *Yuncker 15673.*

Nomuka: in thicket near inland lake along road encircling island, Apr. 30, 1953, *Yuncker 15846.*

Lifuka: near cemetery, south of Pangai village, Apr. 29, 1953, *Yuncker 15778.*

Kao: margin of forest on lower slope, May 6, 1953, *Yuncker 15892.*

Vava'u: *Crosby;* in thicket near rim of seaside cliff above Ha'alaufuli, May 21, 1953, *Yuncker 16097.*

Tafahi: forest, township of Tafahi to Piu 'o Tafahi, alt. 150 m., Dec. 10, 1951, *Hürlimann 405.*

Niuatoputapu: ridge above Hihifo, alt. 100 m., Dec. 5, 1951, *Hürlimann 347;* forest, end of ridge toward Falehau, alt. 100 m., Dec. 5, 1951, *Hürlimann 368.*

Frequent throughout Tonga. Marquesas, Society, and Austral Islands westward to New Caledonia and perhaps farther west.

Tongan name: *maile.*

[824] [301]

The fragrant, long, slender stems and leaves are much used in leis.

Genus **Ochrosia** Jussieu

Ochrosia oppositifolia (Lamarck) K. Schumann, in Engler and Prantl, Nat. Pflanzenfam. 4(2): 156, 1895.

Medium-sized tree, up to 9 or 10 m. tall, latex milky. Leaves opposite, oval-obovate or oval, apex very abruptly short-pointed, base cuneate-decurrent, up to 25 cm. long and 10 cm. wide, rather thick, smooth, entire, pinnately nerved, lateral nerves slender, the petiole up to 3-4 cm. long, narrowly ridged by decurrent blade margins. Flowers small, fragrant, in axillary and terminal, many-flowered, cymose clusters, on peduncles 7-8 cm. or more long, corolla white, scarcely 1 cm. long; fruit commonly paired, 5 cm. or more long.

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Genus **Gardenia** Ellis

Gardenia jasminoides Ellis, Roy. Soc. Philos., Trans. 51(2): 935, 1761. 137

Shrub, 1-2 m. or more tall. Leaves opposite, elliptic-obovate, bluntly short-pointed, base cuneate, up to 5 cm. or more long and 2.5 cm. wide, somewhat glossy, petiole very short, winged by decurrent blade margins. Flowers large, fragrant, solitary in the leaf axils, calyx angled or winged, corolla white, turning yellowish, tube about 5 cm. long; fruit ovoid, many-seeded.

Tongatapu: near dwelling in Fatai village, Mar. 10, 1953, *Yuncker 15257.*

Occasional as an ornamental shrub. A native of China now widely cultivated.

Tongan name: *siale matalateau.*

The flowers are used in leis.

[824] [301]

Gardenia taitensis de Candolle, in DC. Prodr. 4: 380, 1830.

Large shrub or small tree up to 4 m. or more tall. Leaves opposite, elliptic-obovate, obtusely short-pointed, base acute to cuneate, up to 13 cm. long and 7 cm. wide, pinnately nerved, petiole very short, winged by decurrent blade margins. Flowers white, very fragrant, corolla lobes about 4 cm. long, spreading, equaling tube, solitary, axillary; fruit globose, about 2.5 cm. in diameter, longitudinally ridged.

Tongatapu: *Forster; Graeffe;* in thicket along trail between village of Ha'akame and sea, Mar. 12, 1953, *Yuncker 15281.*

'Eua: *Lister;* in Pangai village, Mar. 25, 1953, *Yuncker 15480.*

Rather frequent in villages and occasionally in thickets. Polynesia and Fiji.

Tongan name: *siale tonga.*

The flowers are used for leis, the scenting of oil, and so on.

[824] [301] [303]

Genus **Canthium** Lamarck

Canthium barbatum (Forster f.) Seemann, Fl. Vit., 132, figs. 2, 3, 1866.

Glabrous shrub or small tree, up to 5 m. tall. Leaves opposite, oval, oblong-oval-ovate, or oval-subobovate, abruptly short-acuminate, base acute, decurrent, up to 15 cm. long and 9 cm. wide, but mostly smaller, pinnately nerved, petiole scarcely up to 1 cm. long. Flowers about 8 mm. long, corolla tube narrow, limb spreading to about 5 mm. in width, white turning yellow, on pedicels 1-1.5 cm. long, in few-flowered, umbel-like or paniculate clusters on axillary, peduncle-like stalks about 2 mm. or more long; fruit obcordate, compressed, about 1 cm. long and as wide, red.

Tongatapu: *Forster;* in thicket near Vaini village, Feb. 26, 1953, *Yuncker 15045;* in forest near Niutoua village, Mar. 2, 1953, *Yuncker 15128;* in seaside thicket, Blow Hole area near Houma village, June 1, 1953, *Yuncker 16221;* in seaside thicket below Haveluliku village, June 3, 1953, *Yuncker 16232.*

'Eua: *Lister;* seaward margin of ridge forest above village of Houma, Mar. 26, 1953, *Yuncker 15492;* in seaward margin of forest on terrace on northwestern side of island, Mar. 26, 1953, *Yuncker 15504.*

Nomuka: in thicket near shore of central lake, Apr. 30, 1953, *Yuncker 15843.*

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304 PLATE 1a. 'The Landing at Middleburgh, one of the Friendly Islands'. Engraving after W. Hodges.
782 PLATE 1b. *To'o nima*, finger sacrifice. Detail from 'The Landing at Middleburgh'.
292 PLATE 1c. Mourning mat. Funeral of Queen Sālote Tupou III, December 1965.
764 PLATE 2a. *Ta'ovala la*, waist mat. Pitt Rivers Museum, Forster 53.
765 PLATE 2b. *Kie fau*, waist mat. Pitt Rivers Museum, Forster 56.
285 PLATE 2c. *Sisi fale*, waist mat. Pitt Rivers Museum, Forster 61.
295 PLATE 3a. *Palā tavake*, feather headdress. Museum für Völkerkunde, Vienna, Austria (4672).
531 PLATE 3b. Feather headdress. Detail from a carved club. Peabody Museum, Salem, Massachusetts (E33465).
127 293 PLATE 4a. *Fue kafa*, fly whisk. Pitt Rivers Museum, Forster 101.
714 PLATE 4b. Carving implements. i) shark tooth set in handle of wood; ii) European nail set in handle of bone. Pitt Rivers Museum, Forster 174 and 101a.
301 PLATE 5a. Whalebone breastplate. Pitt Rivers Museum, Forster 62.
535 PLATE 5b. Necklace of white shell and dark beads with ivory pieces. Pitt Rivers Museum, Foster 98.
534 PLATE 6a. 'A Night Dance by Women in Hapaee'. Engraving after Webber.
000 PLATE 6b. Left lateral view of the Iwo Eleru cranial vault.
PLATE 7a. The Iwo Eleru skull viewed from above.
PLATE 7b. Left lateral view of the Iwo Eleru mandible. Only one tooth remains in position.
PLATE 8. Pavagarh Dune, showing gentle windward slope, gullying and vegetation.

[Facing End Plate 1]

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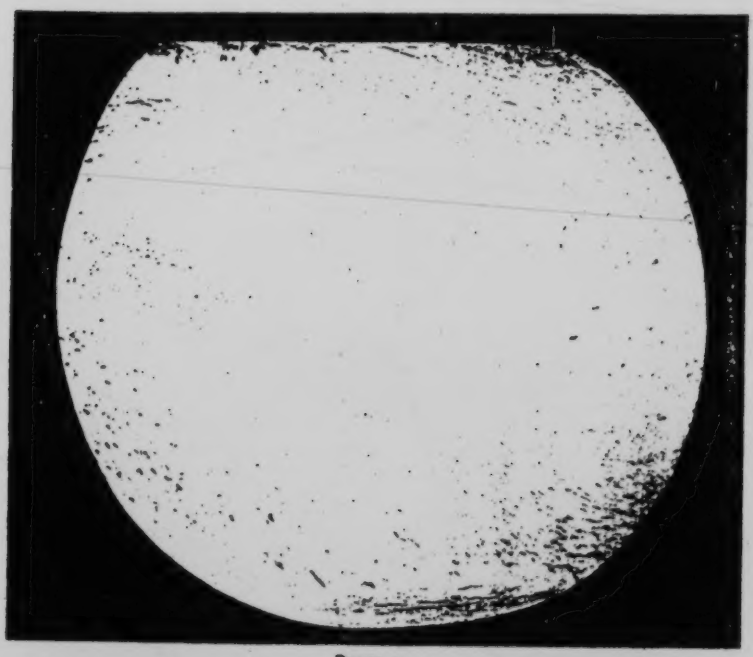

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PLATE 5a.

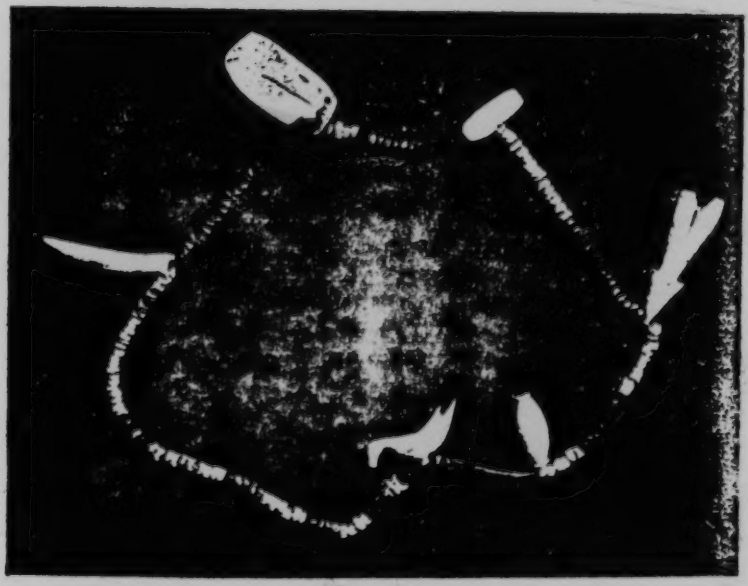

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PLATE 5b.

[End Plate 5]

[Captions appear on page facing End Plate 1--Analyst]

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more existed. There is a specimen in the Vienna collection—but we do not know that it was collected on Cook's voyages. The accession information says only that it came to the Museum für Völkerkunde from Belvedere Castle in 1877 (plate 3*a*).[A]

The Cook collection in Vienna was purchased by Leopold von Fictell at the Leverian sale in 1806. According to the annotated sale catalogue, Fictell did not buy a Tongan feather headdress. However, one of the lots that he bought (1445) was an 'Elegant feather head dress, Brazil' (Leverian Museum 1806: 61). As many of the Leverian lots were not assigned to the correct provenance, it is interesting to speculate that the headdress was in fact from Tonga, but not included in the Vienna Cook collection because Cook did not go to Brazil. Perhaps the Vienna specimen came from the Leverian sale, or from the sale of another private museum, or perhaps it is not from Cook's voyages at all. But it is the only example of a Tongan feather headdress identified so far. It is 31 cm. high and 54 cm. at its widest point.

According to well-informed Tongans the feather headdress is called *palā tavake* and was worn only by the Tu'i Tonga. Tradition says that the last one was made for Paulaho by Helu of Foa—perhaps to replace the ones given to Captain Cook. Again, Cook's voyages have given us the only depicted example, the only good description, and perhaps the only existing piece.

Paulaho died about 1784 and his line was defeated in civil wars shortly after. Following this, there was no need for a *palā tavake* to show the divine exaltation of the Tu'i Tonga because this line was no longer officially recognised. But the tradition of the headdresses was perpetuated in two quite different ways. Chiefs in feather headdresses were carved on Tongan war clubs and these exist on several museum specimens. The example depicted (plate 3*b*)[A] is from the Peabody Museum, Salem, Massachusetts. It would seem that the carving of human figures and other ideographs did not reach the peak of efflorescence until the coming of European tools. Perhaps these carvings of chiefs in feather headdresses were stimulated by the high esteem placed on the headdresses by Europeans.

That the tradition of *palā tavake* was not forgotten is also shown by a dance text composed by Queen Sālote in 1966:

Ke fataki nima he 'aho ko ē	And raise our hearts on this day
Tu'u ai e palā tavake	Stand on the *palā tavake*

The poetry admonishes the people to do things for today and not worry about the past and its bitterness. But in doing so one should still take tradition into account, tradition here being symbolised by the feather headdress of the Tu'i Tonga—Queen Sālote's line of descent through her mother. When translating this text most Tongans translated *palā tavake* as a feather comb and only a few recognised it as feather headdress—and it would seem that a comb with red feathers later took the place of the feather headdress. Feather combs are usually known as *helu kula* and tradition says could only be used by the Tu'i Tonga line. Queen Sālote is said to have had one—which visually acknowledged her Tu'i Tonga background even though she ruled as a Tu'i Kanokupolu (Ha'a Ngata).

Another item which history ascribes to Paulaho is a fly whisk now in the Museum für Völkerkunde, Vienna. It was bought at the Leverian sale where it was listed in the catalogue as 'fly flap with a curious ornamented handle. This belonged to Powlohaw King on Tongataboo' (Leverian Museum 1806: 135). This specimen

A. [See End Plate 3, following p. 220--Analyst]

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one of the natives sold a very small nail carefully fastened in a handle of hard wood, and tied to it by strings of coconut-core. This nail was undoubtedly left by Tasman, who was there in 1643, and consequently had been preserved 130 years, and is now lodged amongst other curiosities in the British Museum' (1778: 368). Perhaps there is such an implement in the British Museum with a nail lodged in hard wood; however, they have no record of it. The Pitt Rivers specimen has a handle of bone—a perceived Tongan alternative which probably indicated that its use was restricted to the higher ranks as we have also seen in the bone and wood handles of fly whisks (i.e., Bern and Pitt Rivers specimens). It is certainly possible that there were at least two such hafted nail implements, for Cook discovers on his third voyage, that,

> on my enquireing of Fattafee the King how they came by the Knowledge of iron and a small iron tool I saw here last Voyage, he told me it came from Onnuahtabutabu [Niuatoputapu], and on asking him how the people of that island came by it, he said one of them sold a Club for five Nails to a Ship which came to the island [Wallis in 1767], and that these five Nails after wards came to Tongatabu and were the first they had seen, so that the Iron they got from Captain Tasman must have been worn out and forgot long ago (Beaglehole 1967: 162).

Two implements almost identical to the Forster shark-tooth example exist in Dublin and another in Vienna. The Vienna specimen was noted in the first inventory of the collection as an engraving instrument from Tonga (Moschner 1955: 139), and has a bark cloth padding under the sennit binding—a very Tongan way of hafting, also used for the hafting of adzes. Finally, yet another specimen is engraved in Labillardière (1802: plate 32) with a very good accompanying description:

> we saw several [Tongans] who were employed in carving others [clubs] with shark's teeth fixed into the extremity of a piece of wood. We were astonished to see them quickly notch, with this sort of chisel, *casuarina* wood, notwithstanding its extreme hardness. Others already used with much dexterity some of the iron instruments which we had given them (1802: 147–8).

In this case there is no possibility of confusion with Tahiti, for Labillardière did not go to Tahiti.

One specimen in the Pitt Rivers Museum (plate 5a) appeared at first to be not Tongan at all and its use was even more mysterious—a large thin plate of whalebone with the edges curved and having three holes at one edge and labelled Number 62. Before the original Forster catalogue was found, it was labelled New Zealand. The *Catalogue*, however, lists Number 62 as 'a Shield made of Bone, probably of a cetaceous animal', and is designated as Tongan. In George Forster's account of the voyage we find the description and collection information: 'we bought a large flat shield or breast-plate, of a roundish bone, white and polished like ivory, about eighteen inches in diameter, which appeared to have belonged to an animal of the cetaceous tribe' (1777: 455). The Pitt Rivers specimen measures 18 inches and an almost indentical specimen exists in the Forster collection in Göttingen. There is also a larger and thinner one in the British Museum (no accession information or provenance). How or when these specimens were used, we are unfortunately not told. One could suggest, however, that this is a large and ostentatious rendering of a shell breast ornament in whale bone, which was a material of high status. The

A. [See End Plate 5, following p. 220--Analyst]

92: Kaeppler E-4 (1964-1967) 1971
OU9 Tonga OU9

Göttingen example has two holes with a coconut-fibre cord linking them. The Pitt Rivers Museum lacks a cord and has three holes. Large pearl shell ornaments also have either two or three holes for suspension. An example of the latter is an archaeological specimen accompanied by a shell bead, found in Tonga on the chest of a skeleton. Such ornaments were also in the Forster collection, where they were listed as part of Number 98: 'three mother of pearl shells which hang on the breast'. These three specimens have not been located—but perhaps one of these or a similar one is depicted by Hodges in his engraving of 'The Landing at Middleburgh' (plate 1*a*). A specimen exists in Bishop Museum which is complete, with human hair and an ivory bead, and demonstrates the use of the holes and the bead found in the archaeological context. The archaeological shell breastplate specimen would be nearly 12 inches across if complete, indicating that the whale bone item measuring 18 inches in the Pitt Rivers Museum would not be too extraordinary.

Tongan necklaces exist in Museum collections in a great variety of materials and styles. The most elaborate example is in Vienna, again from the sale of the Leverian Museum and probably from Cook's third voyage, perhaps even Paulaho's ornament. Fictell seems to have had the right contacts at the London sale, for the Tongan and other specimens he chose were the best of the Leverian collections—and, by extension, the best from Cook's third voyage. The necklace example (Moschner 1955: 208) combines a large pearl shell with a waterworn pebble (often used for decorating graves of chiefs), groups of bird bones, pointed brown shells, cowrie shells, a shell called *pule'otu* (worn only by chiefs), and shell beads. Also in Vienna is the only example of a carved human figure so far traceable to Cook's voyages. Two-and-a-half inches high, with holes for stringing at the back of the pendant, this ivory piece may have been Paulaho's. The only other such item of proven eighteenth century date is a depiction in Labillardière (1802: plate 32).

The two specimens in Vienna, again, seem to be the extraordinarily high-ranking types. The more usual types are found in the Pitt Rivers Museum. These consist of long strands of white and dark beads, sometimes in sections, and sometimes alternated, as well as necklaces employing several strands of bird bone. One of the specimens (plate 5*b*) has carved ivory pendants in various shapes—cylindrical beads, which have also been found in archaeological contexts; and an object which resembles the head of a missile, which is also found on necklaces in Göttingen and Dublin. An ivory pendant in the form of a bird is found on this Pitt Rivers specimen, and similar birds are in Göttinger, Vienna, and in a drawing from Labillardière (1802: plate 32).

As a final example of the use of depictions and descriptions from Cook's voyages, it should be noted that even the seemingly unlikely subjects of music and dance can be given new insights by the study of these early materials. These descriptions serve to demonstrate both continuity and change. Webber's drawing of the nose-flute player, found in the third voyage account, suggests early morning and depicts the seated posture and manner of holding the nose flute. The nose flute was traditionally used to awaken high chiefs—an honour which was also accorded to Queen Elizabeth of England when she visited Tonga in 1953, and a photograph taken at that time is remarkably similar to Webber's drawing. On the other hand, the bamboo stamping tubes drawn by Webber (plate 6*a*), and described by Anderson (Beaglehole 1967: 875), are important because this musical instrument no

A, B. [See End Plates 5 and 6 following p. 220--Analyst]

/56 cont./

291 177 178 Thus the field of clothing shows how old indigenous cultural assets and new imported ones exist side by side and in part have been blended to a unity that seems natural to the natives. The Tongans adopted the European fabrics because they are far more practical (washable and more durable) than tapa, because, with their printed patterns and the brilliant colors some of which they had never seen before, they seem desirable, and because they are products of Europe which they admire. Convenience was a lesser consideration, for the money for purchase of the fabrics must be earned, keeping them clean requires assiduous care, and the tapa continues to be laboriously made--for festivities, as sleeping mats, etc.--to such an extent that in most villages of Tonga, and even in the "chief city" of Nuku'alofa one can still hear the pounding of the tapa mallet almost every workday.

(296) (432) (287)

/57/ It is doubtful whether in future the vala will be replaced altogether by trousers and the short dress. Though for certain work, trousers are much more practical than the vala, yet the latter is easier to make, to put on and to clean, and above all more comfortable in the warm climate. To judge by the present state of affairs, the majority of Tongans will probably retain the vala. Certainly it will continue to exist in the exalted realm of solemn occasions and festivities--provided the Tongan government does not officially introduce a different development in the wake of special European-ization measures.

Adornment

301 198 The adornment of the Tongans has also undergone a change. Today the natives adorn themselves relatively little compared to the wealth of adornment mentioned in the old sources about Tonga. In the pre-Euopean and early European era there were necklaces of snail shells,

(237) (824)

/57 cont./

301 198 237 824 hollow bird bones and shark's teeth, as well as chest ornaments of mother-of-pearl shells, upper-arm circlets of the same material and bracelets of tortoise shell; in pierced earlobes bits of tortoise shell, small rods of bone or reed were worn. (147)

[113] 147. Cf. J. Cook, Beschreibung...loc. cit. VI. p. 281; G. Forster, loc. cit. IV. p. 327; J. Dumont d'Urville, Voyage de la Corvette L'Astrolabe /Voyage of the corvette L'Astrolabe/ ...Histoire de Voyage /Story of the voyage/. vol. IV. Paris 1832. p. 285; while Cook says that this adornment is worn by both sexes, Forster allots it to the men and the rest of the ornaments to the women.

Almost all this belongs to the distant past, and of course one no longer sees the chieftain's headdress made of tail feathers of the tropic bird and of red parrot feathers, (148)

148. J. Cook, loc. cit. p. 186.

nor the exquisitely plaited coconut fiber belts decorated with red feathers, (149)

149. An old dance dress of Tongan women (G. Forster, loc. cit. pp. 337- 342.

and women's side combs artistically fashioned of small rods and coconut fiber. (150)

150. G. Forster, loc. cit. p. 328.

301 565 237 The old sources do not indicate how this adornment was distributed among the various classes. However, it may surely be assumed that at least the mother-of-pearl chest ornament was worn by the privileged noble, (151)

[113] 151. Cf. M.L.A. Milet-Mureau, Voyage de la Perouse autour du monde /Voyage of the Perouse around the world/. vol. I. Paris 1797. p. 301.

who was also the only one privileged to wear the neck ornament carved out of whale's teeth (152)

301 /57 cont./
565
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(113)

152. Cf. J. Martin, loc. cit. I. p. 311 ff; H. Plischke, "Ein Brustschmuck von Tonga-tabu und die Verarbeitung von Walknochen in Polynesien" /A chest ornament from Tonga-tabu and how whalebone is worked in Polynesia/ in Nachrichten von der Gesellschaft der Wissenschaften zu Gottingen, Philologisch-Historische Klasse. Fachgruppe II, Mittelalter /?/ und Neue Geschichte. New series. vol. II no. 7. 1939. p. 137.

and the large feather-headdress. (153)

153. Compare J. Cook, loc. cit. p. 280.

301 The causes for the disappearance of this ornament are probably to
197 be sought in the general deterioration of the old crafts which in
178 Tonga (as on the other islands /58/ of Polynesia) began with the
997 import of European goods and tools, as well as in the attitude of the puritanical missionaries who were surely not favorably disposed toward adornment.

301 Nowadays Tongans prefer perishable plant adornment. The neck-
824 laces (kakala) of blossoms, leaves and seed capsules familiar since
(178) ancient times and already mentioned by Cook, (154)

154. J. Cook, loc, cit. p. 281.

Ellis, (155)

155. W. Ellis, An authentic narrative... /cited in English/. loc. cit. p. 94.

and Dumont d'Urville, (156)

156. J. Dumont d'Urville, Voyage de la Corvette L'Astrolabe.../Voyage of the corvette L'Astrolabe/. loc, cit. IV. p. 285.

are worn by young men, girls (also women) and children on many occasions. (157)

157. For example, at festivals, cooperative work

/58 cont./

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824

(house-building, making large lengths of tapa). Young girls usually make them by stringing together the large whitish-yellow pua blossoms (Fagraea berteroana) and the small huni blossoms. (158)

158. Frequently also the red pandanus seed capsules.

on a hibiscus bast thread. The sisi kakala likewise worn by young men, girls and children (sometimes also by older persons) at festivals, but around the waist and sometimes also around the shoulders, are made by girls and women, usually out of the blossoms of pua, heilala and pipi, out of the leaves of tane-tane (Polyscias species) and maile (Alyxia species) and out of the seed capsules of paongo (Pandanus species) and pipi, all of which are similarly strung on a bast strip of fau (Hibiscus tiliaceus). (159)

159. A typical arrangement consists, for example, of pua blossoms, pipi blossoms, pipi seeds and maile leaves; sometimes they make artistic sisi kakala of threaded blossoms and leaves which are interspersed, for example, with other smaller blossoms on the ribs of coconut pinna.

Often they also simply put a blossom (for example pua) behind one ear as an ornament. Old and young Tongans of both sexes like to wear an arrangement of fatai (a Liana) around their necks as an ornament and for coolness, whenever it suits them.

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[535]

Only at dances (160)

160. For instance, tau'olunga, laka-laka ma'ulu'ulu, kailao.

necklaces of snail shells (kahoa hihi, kahoa pueki) are occasionally worn. Finger rings of tortoise shell, already mentioned by Cook and Ellis for Tonga, (161)

161. J. Cook, loc. cit. p. 281; W. Ellis, loc. cit. p. 94/95.

/58 cont./

301 237 are also seen nowadays on some Tongan women and a few men. But they have been altered by inlays of silver ornaments (rhomboids, crosses, dots) obtained from melted silver coins. Several Tongan "experts" in Nuku'alofa and Neiafu make these rings which are dispersed from the seaports throughout the Archipelago. Inventive Tongans make rings out of a tortoise shell substitute, namely the black celluloid rims of bicycle pumps, and also decorate them with silver designs. Occasionally one sees tortoise shell bracelets which in /59/ workmanship and inlays resemble tortoise shell rings and in shape are simple spirals.

Some Tongan women own gold finger rings (162)

177 162. A few Tongan men also wear these in imitation of the European custom of wedding rings.

and gold and silver bracelets; a few have necklaces of the same material. This European adornment has not become very widespread during the last decades. The gold rings were heavier in the recent past than the ones preferred nowadays. Among the few "durable ornaments" worn nowadays we must count the plastic combs which some Tongan women wear in their hair and which to some extent replace the beautiful old rodlet combs. (163)

163. G. Forster, loc. cit. p. 328.

302 The only survival of face painting seems to be the coloring of cheeks with the blood of freshly killed pigs that is sometimes practised by young boys.

The colorful belt of hibiscus bast, kie-kie lou fau, (164)

164. See page 323.

which was mentioned under clothing and which often replaces the ta'o-vala of women and girls, may also be regarded as adornment, as may the dance shirts worn by Tongan women on the occasion of big dances, (165)

/59 cont./

301 292 535 824

165. For example, kofu lou fau knotted of colored hibiscus bast for the laka-laka, ula and tau'olunga dances; kofu lou 'akau, of white tapa (feta 'aki) with mohokoi leaves (Cananga odorata), which are stitched on with hibiscus bast for the laka-laka and ma'ulu'ulu dances; sala sipi-sipi of tapa (feta'aki) dyed with European dye for the laka-laka, ma'ulu'ulu tau'olunga dances. Dance shirts are also made of white tapa (feta'aki) studded with shimmering shells or red seed capsules. For dances some /women/ like to adorn themselves with maile leaves (Alyxia species) around neck, waist and wrists.

and the tapa vala trimmed with leaves, worn on similar occasions by women and by the men who may possibly take part. In the kie-kie lou fau, the dance shirts and the dance vala, old and new cultural assets are fused, the Tongan basic material and ancient basic forms being "enriched" with European dyes, imported plants and novel form elements (for example, sleeves, decorations).

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There is no longer a distinction made between nobles and commoners in the realm of adornment.

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In general, it made be said of today's adornment in Tonga that the former varied richness it represented for the native has gone and was in no sense replaced by European cultural assets. The plant adornment, as well as the (partly altered) dance garments are the only important vestiges which, to be sure, are still very much bound up with Tongan life.

/60/ Tattooing

304 [198] [182]

In the art of tattooing there was an even greater change, which we may characterize as degeneration.

In ancient Tonga all men, with the exception of the highest dignitaries, (166)

166. Probably on account of special taboos.

/78 cont./

585 [602] [252] [593] (up to 20 or 30 if they go by boat) accompany the couple. Meanwhile (or on the following day) the parents (especially the father) of the bridegroom (also sometimes the bride's parents) along with the rest of the relatives make a huge earth oven with large pigs, yams, taro etc.

[602] [565] [184] After the civil marriage the couple, again accompanied by their relatives, go to church. The wedding celebrations of all classes and religious faiths of Tonga are similar; only the church wedding ceremony, of course, differs among the individual denomination.

585 292 The bride is then again escorted to her paternal home in order to dress for the actual wedding celebration which now begins. The bridegroom too goes to his place for this purpose. Their festive garments are more or less elaborate, according to their means. A very well-to-do bride, for example, is wrapped in a finely plaited, soft fihu-mat several meters long, which covers her body from breasts to knees (so that only the brassiere straps are visible). Over this are wrapped several (up to about ten) fine Samoa mats or kie Tonga, so that the bride can move only with her arms held almost horizontally. [302] [301] Her body is lavishly rubbed with Tonga oil; she wears a flower or a ribbon in her hair and perhaps also sisi kakala around her shoulders and waist. The bridegroom is dressed like the bride. Sometimes, in addition, he wears a (silk) shirt. Both of them are barefoot and without a head covering. Such wedding garb is what is aspired to, but not always achieved. Because of little domestic diligence (in part the loss of ancient skills) or a certain "poverty" resulting from special circumstances, there are simpler wedding garments (fewer and coarser mats), which in extreme cases may consist of only one mat and one tapa vala (worn by the girl with her blouse or dress, by the man with his shirt and possibly with the cloth vala). A

/261 cont./

535 178 529 in the royal family or some other extraordinary festival such as the 50th anniversary of the Treaty with England) the natives learn such dances in the various villages, (714)

714. Older men and women are the dance teachers (punake).

and they often practice these for months until the individual movements of all participants are very precisely coordinated, as in the past. Besides such dances intended for the most important 535 festivals, there are today two forms of a casual, improvised native dance, the tau'olunga and the hula. These, as well as the rest /262/ of the most well-known Tongan dances may be briefly described in the following list which will also give some idea of the changes that have taken place in comparison with the past.

tau'olunga:

is danced by Tongan men and women of all ages, even by children and very old people. The majority of natives master this simplest of Tongan dances.

Generally, two men and two women demonstrate it. They wear [291] European clothing, but often only underwear and over it ornamental [177] belts (for example, mana fau, kie-kie lou fau) (see pp. 321-324) [292] and necklaces of plant material (kakala) (see pp. 82-84). [301]

Especially at kava gatherings, at village festivals and at [574] weddings, a few young men and girls dance the tau'olunga, the various steps and movements of which are improvised. They accompany [533] the dance with special songs (containing descriptions of landscapes, various flowers, the fragrance of blossoms, the moon, the sun, love and so on) and also play guitar accompaniments while the audience mark time with hand-clapping. The tau'olunga is danced at any time of the day, but usually in the evening.

/262 cont./

535 [177] This dance does not seem to be very old in Tonga, and was probably borrowed from Samoa about a century ago.

hula:

is danced only by girls (women) about 12 to 30 years of age. The hula is quite popular; about half the young women can perform it.

Only one or two girls (women) at a time demonstrate this dance. [292] They usually put on the ornamental belt (for example, mana fau, [301] kie-kie lou fau) (see pp. 321-324) and necklaces of plant material [291] (kakala) (see pp. 82-84) and wear European underwear. On many occasions, [177] for example kava- picnic- birthday- and wedding-gatherings, the hula [574] may be danced. The dancers move (especially their hips and the upper [529] part of their bodies) to the singing of a chorus and the playing of several guitars. The hula may be danced at any time of day.

[177] The hula is a new dance taken over from Hawaii in the 30s of this century. There too it originated only in recent times.

laka-laka:

is danced by Tongan men and women about 16 to 60 years of age. The laka-laka is probably the most popular and most often performed of the large dances. Approximately half of all natives are proficient in it.

About 60 natives take part in a laka-laka; however, their number may reach 400. Both sexes are about equally represented, but equal numbers are not a prerequisite. Usually all male participants wear the same dance costume (for example, white shirt, black vala of European material, ta'o-vala [see pp. 69-71], kahoa and sisi kakala [see pp. 82-84]), just as all /263/ female participants are uniformily dressed (for example, dance shirt kofu lou fau and vala of tapa [ngatu 'uli] [see pp. 84-85 and 330-333]).

[554] The dancers usually stand in two rows (more, if many people

/263 cont./

535 dance movements in the many-faceted laka-laka.

ma'ulu'ulu:

is danced by natives of both sexes aged 10 to 60 (70) years. The ma'ulu'ulu is the most well-known dance next to the laka-laka; almost half the Tongans have probably learned it.

Approximately 40 to 60 natives take part in the ma'ulu'ulu (the two sexes in about the same proportion). The costume is similar to that of [177] the laka-laka, but the male and female dancers all wear the same colors; [294] often they also make do with European fabrics and add ornamental belts [301] (sisi kakala) and necklaces (kakala).

The ma'ulu'ulu is a sitting dance. The participants group themselves [554] similarly as for the laka-laka, with the highest ranking man and the highest ranking woman in the center of the first row; no more than two rows are formed for this dance.

535 Behind the dancers sits a chorus (of mixed age, sex and rank), to
533 whose singing several nafa barrel drums stretched with skins (see p 390-392) are beaten. After a drum prelude, which is supposed "to rouse the hearts of the dancers," the male and female dancers, with movements of the hands (and arms), of the /264/ head and eyes, begin to portray the content of the song that is being sung (and that contains the same themes as the laka-laka), and to indicate the rhythm with foot movements.

535 The ma'ulu'ulu is danced at any time of day.

[177] This dance was borrowed from Samoa (probably a long time ago).

tafi:

is a dance very similar to the ma'ulu'ulu. It is presented less often than the latter, and no more than perhaps one-third of the natives are experienced in it. The tafi differs [533] particularly by the fact that there is scarcely any singing to accompany it, and the movements are determined chiefly by the drum

/264 cont./

535 [533] beats of the nafa.

This is probably an ancient Tongan dance.

kailao:

is danced only by men (chiefly young ones, though also older ones). Some two-thirds of the Tongans have probably learned it.

Various numbers of natives (usually between 20 and 100) may take part in a kailao. They dance with naked torsos preferably [301] [292] [177] [291] [237] decorated with kakala necklaces (see page 82-84) in addition, they wear ornamental belts (mana fau, kie-kie lou fau [see pp. 321-324]) over European underpants and feather hats (made of tapa and red-dyed chicken feathers).

The dancers generally arrange themselves in rows of 20 men each. [533] Each man holds a dance paddle. The accompaniment consists of rhythmic beating with sticks on one or two empty cans by a few men. The dancers display considerable movement (including steps).

The kailao may be danced at any time of day.

[177] [534] [178] The kailao--originally probably a war dance--was taken over a long time ago from Uvea. Tin cans have replaced the wooden drums formerly customary.

tau faka-niua:

is a dance very similar to the kailao but not more than about one-fourth of the Tongans (including especially the natives of Niua Toputapu) are experienced in it. The tau faka-niua differs from the kailao by the fact that the dancers carry bamboo sticks rather than [533] paddles. The rhythm here too is indicated by the beating of cans (one to six); /correct/ beat is maintained by the use of pieces of bamboo (notched to form four points).

The tau faka-niua may be danced at any time of day.

[534] [178] The tau faka-niua seems to be an old Tongan war dance from the island of Niua Toputapu. In former times wooden drums were used instead of tine cans.

100: Koch--509 E-4,5 (1951-1952) 1955 0U9 Tonga 0U9

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411

3. Tongan /male/ in everyday clothes

142
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302
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412

4. Pounding the kava root

[End Plate 2]

102: Brierly T-3 (1850) 1852
OU9 Tonga OU9
Tongatapu

anchor close to the edge of the reef in-shore of us. They were crowded with natives busily engaged in unloading them, a number of smaller canoes being employed in conveying their cargoes, which consisted of bundles of matting, large baskets of yams and other provisions, gear of various kinds, cooking utensils, &c., across the shallow water on the reef to the landing-place at the beach. Upon inquiring the cause of all this bustle from the natives alongside the ship, they told us that these were the canoes of King George, who had arrived from Haabai during the night; which being confirmed by information obtained from the shore, the Meander at eight o'clock fired a Royal salute, and soon after nine Captain Keppel went on shore to pay a visit to his Majesty.

When we landed we heard that the King was engaged in receiving his chiefs at a great kava party, but understanding that our visit would not be considered an intrusion, we walked down to the place of assembly, accompanied by one of the missionaries, who obligingly offered to act as interpreter and to present us.

The place of meeting was a kind of shed, having the ends and back temporarily closed in with matting. Here we found the King seated cross-legged upon the ground, with five of his principal chiefs on each hand, the rest of the chiefs sitting outside the house and forming a great semicircle upon the lawn before it, the bulk of the people being collected in a crowd beyond. All round were great heaps of provisions—roasted pigs, yams, cooked fish, and bundles of the kava root.*

The King is a fine man about forty-five years of age, upwards of 6 feet in height, and powerfully made. His hair was cropped quite close, and he had neither whiskers nor beard. Features well formed, and forehead rather high than wide. His dress consisted of a tappa petticoat, fastened round the waist and reaching down to the feet. Above this he wore a large piece of fine matting, folded many times, so as to make a great bundle round the body, coming as high as the chest, the arms and shoulders being left bare. He wore no ornament of any kind, and held in his hand a green branch, which appeared to be merely for the purpose of keeping the flies off. The large mat is said to be a mark of distinction, and with the petticoat of tappa forms the court dress of Tonga, as no European clothing is allowed to be worn on these occasions.

When we arrived at the house the business was about to commence. We entered the apartment at the side, and took our places upon mats behind the king, who did not appear to notice us until the missionary had spoken to him, when he turned half round,

* Kava is an infusion of the root of a species of pepper (Piper mythesticum), and upon every great occasion kava-drinking forms an important part of the ceremony.